



# CALL FOR ENTRIES

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47th ANNUAL  
NEWS & DOCUMENTARY  
EMMY® AWARDS



NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

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47TH ANNUAL NEWS & DOCUMENTARY EMMY AWARDS® | CALL FOR ENTRIES

## DEADLINES & FEES

Deadlines are set, the venue is booked and all of the information can be found on page 6. Please reach out to the contest administrators if you have questions or concerns.

The contest fee structure has been simplified. There is one fee for craft categories and another for all other categories that are received by the regular deadline. A \$75 fee will apply to all submissions between the regular deadline and the late deadline.

## CONTEST ADMINISTRATION CHANGES

The News & Documentary Emmy® Awards continues to be a single competition. Beginning with this competition year, however, there will be two administrators and two different contact emails to better serve each community.

The News categories are administered by Amy Schmelzer, Head of News & Sports, with the contact email of [news@emmyonline.tv](mailto:news@emmyonline.tv). The Documentary categories are administered by Christine Chin, Head of Tech & Documentary, with the contact email of [doc@emmyonline.tv](mailto:doc@emmyonline.tv).

Both administrators will be available to assist with all categories, but final decisions regarding rules, entries, eligibility, etc will be made by the respective Head of Competition.

To provide optimal support for all submitters, there will be separate deadlines for News and Documentary categories. The complete list can be found on [page 47](#).

## 50% NOMINATIONS RULE

The National Awards Committee has set the standard of nominating no more than 50% of entries within any specific category. While the target number is generally 5, if categories with fewer than 10 total submissions, the target number becomes no more than 50% of that total (rounded up). Exceptions may be made at the discretion of the National Awards Committee.

## TRACKING

To ensure equitable representation in categories that are being consolidated and to gauge potential growth in others, NATAS is introducing “tracking” to this year’s competition. Submitters will be asked to choose a “track” when entering certain categories. The number of nominees from each track will be proportional to its overall number of entries. If a category is effected, there will be a note in the category description.

## CREDITS

With the input of multiple stakeholders, NATAS staff undertook a comprehensive review of credits across all of the News & Documentary categories. This review included which roles are statue-eligible in which categories, how credits are verified and the petition process.

## EMAIL ADDRESSES

NATAS now requires individual email addresses for all credited entrants. This serves two purposes. First, it assists in verifying employment for credited entrants who are regular employees of a company. Second, it enables direct notification of individuals about nominations and when products to recognize nominations and wins are available. If this information is defaulted to the entry contact at submission, please note that it will be required as part of the post-nomination producer-proof process and may be subject to additional processing fees.

Please contact the NATAS staff for specific privacy concerns related to high-profile individuals.

## ONE ACHIEVEMENT - ONE ENTRY

It is the policy of both the National Academy of Television Arts & Sciences and the Television Academy that an individual may only be honored once for the same work on the same content. Therefore, the guidance around “double-dipping” has been clarified. See [page 11](#) for details and examples.

## ESSAY

Essays, while still encouraged, are now optional in all categories. [See page 15.](#)

## NETWORKS AND PLATFORMS

The Network/Platform field has been re-named to Producing Entities. This field is meant to credit the entity or entities responsible for the creation of the work, not merely where it can be seen by the public.

## CATEGORIES

Every category, across ALL Emmy competitions, will have a unique name to prevent cross-competition confusion. As a result, many categories have seen minor alterations to their name that are too numerous to list here. This is generally the addition of the word “NEWS” or “DOCUMENTARY” where it was otherwise not clear.

Every year, NATAS evaluates every category for participation by both submitters and judges, as well as the content being submitted. This year’s review resulted in the following changes to the menu of News categories:

### NEWS

- Outstanding Live News Program will now have tracks for regularly scheduled news programs based on the show’s run time: UNDER ONE-HOUR and OVER ONE-HOUR.
- Outstanding Live Interview: Short Form, Outstanding Live Interview: Long Form and Outstanding Edited Interview have been combined into a two categories based on length: **Outstanding News Interview: Short Form** and **Outstanding News Interview: Long Form**.

## CATEGORIES CHANGES CONTINUED...

- Outstanding News Discussion & Analysis: Editorial & Opinion has been combined with the **Outstanding News Discussion & Analysis** category. Tracks will be used in this category as well. The tracks are NEWS and EDITORIAL & OPINION. Should the volume of entries in each track warrant, a winner may be declared in both.
- Outstanding Breaking News has been divided into two categories: **Outstanding Live Breaking News Coverage (within 24-hours)** and **Outstanding Extended Breaking News Coverage (within 7 days)**.
- Outstanding Crime & Justice Coverage has been divided into two categories: **Outstanding Social Justice News Coverage** and **Outstanding True Crime News Coverage**.
- Outstanding Hard News Feature is now **Outstanding Hard News Reporting** to better reflect the type of content being submitted.
- Outstanding Show Open or Title Sequence has been renamed **Outstanding News Cold Open or Title Sequence** to more accurately define the craft being recognized.
- The **Outstanding Lighting Direction: News** category is being retired.
- **Outstanding War or Violent Conflict News Coverage** is being introduced as a new category.

Please refer to each category description for detailed information regarding submission requirements.

## SCIENCE & NATURE PROGRAMMING

Effective with this awards cycle, the Daytime Emmy competition will no longer accept Science & Nature programming that does not have an on-air host. Nor will it accept any content produced by the documentary department of any network/platform/distribution service.

This type of programming should be submitted in the appropriate News & Documentary or Children's & Family categories. Please contact NATAS staff for assistance if you have ANY questions about this change.

## JUDGING

To allow enough time for thorough and equitable judging, certain News categories will be subject to a single deadline. Submissions in those categories must be complete by the regular entry deadline of January 22, 2026.

This deadline will be noted in the category descriptions.

# DATES & DEADLINES

## ELIGIBILITY PERIOD: CALENDAR YEAR 2025

All entries must have been originally broadcast nationally or made available via streaming platform between January 1 and December 31, 2025.

## NEWS & DOCUMENTARY JUDGING SIGN-UP

NATAS will begin recruiting judges for all categories following the release of the Call for Entries.

## DOCUMENTARY ENTRY PERIOD

- Submission Window Opens: November 24, 2025
- Regular Deadline: January 15, 2026
- Final Entry Deadline (late fees apply): January 29, 2026

## NEWS ENTRY PERIOD

- Submission Window Opens: December 1, 2025
- Regular Deadline: January 22, 2026
- Final Entry Deadline (late fees apply): February 5, 2026

**ALL DEADLINES ARE ON THURSDAYS AT 8PM EASTERN TIME  
NO LAST MINUTE DEADLINE EXTENSIONS WILL BE GRANTED**

## DOCUMENTARY CATEGORY JUDGING WINDOWS

Round 1: February 12 - 26, 2026  
Round 2: March 5 - March 26, 2026

## NEWS CATEGORY JUDGING WINDOWS

Round 1: January 28 - February 19, 2026  
Round 2: February 26 - March 12, 2026

## NOMINATION ANNOUNCEMENT: APRIL 7, 2026

Nominations for NATAS contests are revealed in two separate announcements. The initial announcement, on the date publicized as the nominations announcement date, will feature the nominated entries, along with their respective networks and production companies, as well as individual names in the Emerging News Journalist and News Journalist in Spanish Language Media categories.

The full press release listing the eligible credited entrant names, now officially nominees, will be released approximately two weeks later, following the producer-proof process.

## MARK YOUR CALENDARS NOW:

**NEWS NIGHT: MAY 27 | DOC NIGHT: MAY 28  
JAZZ AT LINCOLN CENTER | NEW YORK CITY**

# ENTRY FEES

NEWS PROGRAMMING, COVERAGE, SPANISH LANGUAGE, PERSONALITY CATEGORIES, DOCUMENTARY & ALL PROMOTIONAL CATEGORIES

**Regular Entry Rates: \$425.00**

**Late Period Entry Rates: \$500.00**

ALL CRAFT CATEGORIES

**Regular Entry Rates: \$350.00**

**Late Period Entry Rates: \$425.00**

## PAYMENT

To ensure your entries are submitted for judging, they must be paid. Electronic payment (credit card, ACH or wire) is the quickest way to ensure your entries appear on the ballot and is therefore preferred. All electronic payments can be done directly through Orthicon or by going to the link provided on the submission invoice. To inquire about payment by check (only for invoices totaling \$5,000 or more) please reach out to [finance-team@theemmys.tv](mailto:finance-team@theemmys.tv). All payments must include an invoice number. We do not accept multiple payments for the same invoice. All invoices must be paid in full, and payments for entries must be separate from payments from awards products and/or tickets.

**FINAL PAYMENTS FOR ALL DOCUMENTARY ENTRIES ARE DUE NO LATER THAN  
JANUARY 29, 2026 AT 8PM EASTERN TIME**

**FINAL PAYMENTS FOR ALL NEWS ENTRIES ARE DUE NO LATER THAN  
FEBRUARY 5, 2026 AT 8PM EASTERN TIME**

## REFUNDS

As fees are for administrative costs, no refunds will be granted, except in the case of elimination of a category.



## BASIC INFORMATION

### WHAT ARE THE NEWS & DOCUMENTARY EMMYS®?

The News & Documentary Emmy Awards recognize outstanding achievement in the fields of news and documentary programming by conferring annual awards of merit. The awards are intended as an incentive for the continued pursuit of excellence for those working in the broadcast journalism and documentary professions.

### WHO CAN ENTER?

Each year a call for entries is made available to a wide cross section of the national broadcast and online streaming news and documentary community. Entries are solicited from nationally broadcast news organizations, online news and documentary producers, streaming services, syndicators and independent content producers.

### HOW ARE THE WINNERS DETERMINED?

Entries are judged online by peers professionals who are either currently working in or have worked in the industry within the past two years. Each judge is required to watch a set percentage of each entry on their ballot before submitting it. Judges are volunteers and not compensated by NATAS for their participation.

In order to maintain fair and consistent peer judging without influence, votes are tabulated by an independent accounting firm. Judges **MUST NOT** disclose what category they judged or how they voted. If a judge ignores or abuses this policy, their ballot will be disqualified and/or their judging status revoked.

More information about judging can be found on [page 24](#).



## WHO SHOULD BE LISTED ON AN ENTRY'S CREDIT LIST?

Individuals who are most responsible for the creation of a submission are to be included on the credit list. The names on the submitted credit list will be eligible to purchase an Emmy® statuette in the event the submission wins.

The list submitted to NATAS should not include everyone who worked on a project. Those who made a contribution, but were not primarily responsible for the creation of the work, will be eligible to have their contributions recognized with a certificate or plaque should that entry win. Do not submit that list at the time of entry.

The credit titles that are statue-eligible in each category are listed in the category descriptions and there is now a **Credit Handbook** included with this Call for Entries. It contains the NATAS-understood definition of most credits in both the News and Documentary industries. The credit you receive on a project may not be the same as the title on your business card. It is the work that you did for the project that is being recognized. If you listed as the vice president of marketing on your business card, but served as a producer on the project, you will be credited as a producer.

**There are no changes or additions to an entry's statue-eligible credits once the ceremony begins.** A complete list of credited names and roles, along with current, accurate email addresses is required as part of the entry process. If a credit document exists, it should be submitted with the entry.

## HOW DOES NATAS VERIFY THE SUBMITTED CREDITS?

NATAS attempts to verify all credits against available information such as: NATAS or Television Academy membership, a company email address, a LinkedIn profile, IMDB.com or a published credit document.

While a check is also made against existing NATAS records, a name may be flagged due to multiple different credits across entries or a significant deviation from existing records.

If a credit on the submitted list cannot be independently verified, NATAS will offer the opportunity to submit an affirmation attesting to the accuracy and veracity of the listed credits or withdraw the name from the list.

Credit verification includes confirming that credited roles are statue-eligible in the entered category. Different roles are eligible to receive an Emmy statuette in different categories. If a role is not specifically included or excluded from a category, a petition for inclusion may still be made. That petition needs to include the specific work that the individual did on the production.

Questions about credit vetting or eligibility should be sent to NATAS staff. For News categories, reach out to [news@emmyonline.tv](mailto:news@emmyonline.tv) and for Documentary categories, email questions to [doc@emmyonline.tv](mailto:doc@emmyonline.tv).

## THE PRODUCER-PROOF PROCESS

Once nominations are announced, the submitter or “show shepherd” of an entry will be emailed a “**producer-proof**” for final review of spelling and accuracy of the statue-eligible names and credits.

**Corrections to the credits of an entry must be submitted within five (5) business days of the producer proof document being sent.** Any requested changes must be accompanied by clarifying documentation.

This process is not intended to be a wholesale revision of the submitted credits. **NATAS will allow for up to 25 names to be added or credited roles to be changed during the 5-day correction window at no additional charge.** Any additions over that, up to a strict limit of 250 names, will incur processing fees as follows:

**25-50: \$50/name or credited role**

**51-100: \$100/name or credited role**

**101-250: \$150/name or credited role**

NATAS staff will be actively reviewing credits during the submission and judging windows with the intention of identifying questions or concerns prior to the entry deadline. This is intended to expedite the producer-proof process and limit any potential processing fees.

Additions or changes requested after the 5-business day gratis period, up until the start of the 47th Annual News & Documentary Emmy® Award ceremony, will carry an additional processing fee of \$250 per correction for the first 10 changes, then \$400 per correction, up to a limit of 25.

**No more than 25 additions or changes will be allowed after the gratias period.**

NATAS will issue a final determination on eligibility in the form of a press release, updating entries with names. Credit additions and changes will **ABSOLUTELY NOT** be considered after the start of the 47th Annual News & Documentary Emmy Awards ceremonies.

**IT IS IMPERATIVE THAT THE EMAIL ADDRESS PROVIDED FOR THE SUBMITTER AND SECONDARY CONTACT BE THE EMAIL ADDRESS OF AN ACTUAL PERSON AND NOT AN UNMONITORED INBOX.**

**NATAS IS NOT RESPONSIBLE FOR A SUBMITTER’S FAILURE TO PROVIDE ACCURATE CONTACT INFORMATION AT THE TIME OF ENTRY.**

## DOUBLE-DIPPING

It is a general principle of all Emmy competitions that a single achievement is limited to a single bid for an Emmy. NATAS refers to this as the “Double-Dipping” rule. The Television Academy, which administers the Primetime Emmys, refers to it as the “One Achievement, One Entry” rule.

In short, an individual may only be recognized with an Emmy® Award for each specific role in a production a single time.

## NEWS CRAFT EXCEPTION

This exception applies to the same content being submitted to either a program or coverage category AND a craft category.

Should the content win in both categories, anyone listed with the same credit title on both, will have their name withdrawn from the winning program/coverage entry, including from the nomination.

### EXAMPLE 1:

Bob Johnson is a director who is credited on his network’s Outstanding Breaking News entry. The same content may also be submitted to the Outstanding Direction: News craft category.

If both submissions are recognized as Emmy winning entries, Bob will be awarded a statuette in the Direction category only and his name will be withdrawn from the Breaking News entry.

If an individual is listed with different credit titles, they would be eligible to receive recognition in both categories.

### EXAMPLE 2:

Jane Smith is a reporter who is credited as such in the category Outstanding Investigative News Coverage: Short Form. As part of her reporting, she also lead a team of researchers. The report was also submitted to the Outstanding Research: News category, where Jane was credited as a Researcher.

Jane is eligible to receive a statuette in both categories as they honor aspects of her contribution to the work.

## NEWS PROGRAMMING & COVERAGE CATEGORIES

An individual may not be listed in the credits of both a programming and a coverage category in recognition of the same content. The content itself may be submitted in both a body-of-work category and a coverage category, but each individual may only receive credit on one entry.

## DOCUMENTARY CRAFT EXCEPTION

Documentarians frequently fill multiple roles on a film, so there is an exception for their crafts as well. An individual with a hyphenated credit in the Documentary category may also submit the film to the relevant craft categories. Should it win in multiple categories, the craft titles will be removed from the Documentary category submission.

### EXAMPLE:

Ash Jones worked as the Producer / Director / Cinematographer on a film that won in the category Outstanding Nature Documentary. It was also entered into the directing and cinematographer craft categories and won in both.

The directing and cinematography credits will be removed from the listing for Outstanding Nature Documentary, but Ash will still retain their producer credit. Their directing and cinematography work for the film is being recognized in those respective craft categories. Those roles will not then appear in conjunction with the documentary categories.

Should this film also be recognized as the Best Documentary, Ash will be credited as a producer, but not as the director or cinematographer.

# SUBMISSION INFORMATION

## GENERAL INFORMATION

For all entries, submitters will need to provide the program or segment title, first air date, broadcast network or streaming platform and as-aired total running time.

All entries must be completed on the [Orthicon](#) platform. Submission files must be uploaded; links to outside video sources are not allowed. Media specs can be found [page 16](#).

## CREDITS

Provide the names and email addresses for all statue eligible credited entrants for each submission during the online submission process. For large lists, contact NATAS staff for information about bulk uploading credits at [news@emmyonline.tv](mailto:news@emmyonline.tv) or [doc@emmyonline.tv](mailto:doc@emmyonline.tv).

All credit documentation should be provided during the entry submission process.

## NO ADDITIONAL NAMES MAY BE ADDED TO THE CREDIT LIST AFTER THE CEREMONY BEGINS

## CAN I ENTER IN MORE THAN ONE CATEGORY?

### NEWS

A given news report (or series of reports) may be submitted as follows

- Once in any of the program or segment categories (Categories 1 - 26 & 29 - 32)
- In as many craft categories as are appropriate (Categories 33 - 39)

Submission of the same content into multiple coverage or programming categories is a violation of the double-dipping rules as they apply to content. If the error is found during the vetting of entries prior to the late entry deadline, NATAS staff will offer the submitter the opportunity to choose which category the content should be judged. **All other instances will be disqualified and no refunds issued.**

### DOCUMENTARY

A film may be submitted as follows:

- One documentary category (Categories 41 - 51) and Best Documentary (Category 52)
- In as many craft categories as are appropriate (Categories 53 - 62)

If, during the vetting of entries prior to the late entry deadline, NATAS staff finds a film entered into more than one documentary category, the submitter will be offered the opportunity to choose in which category the film should remain. **However, no refunds will be permitted for the extra entries.**

Please see [pages 11 and 12](#) for a comprehensive explanation of double-dipping as these guidelines relate to individuals.

## DOCUMENTARY SERIES

There are no award categories reserved exclusively for documentary series. However, NATAS does accept series entries within certain parameters. For example: a limited documentary series on a single subject broadcast or delivered in multiple parts. In the case of a multi-part, single-subject documentary, submitters may:

- Choose one or more episodes to represent the entire series.
- OR**
- Choose up to seven (7) excerpts from a variety of episodes to represent the series.
  - In neither instance can the total entry viewing time exceed three (3) hours.

Other types of series like POV or Independent Lens, or ongoing series like FRONTLINE or NOVA that air multiple episodes by different directors on distinct topics may not enter as a series and must enter each entry individually. Note, a multi-part film on a single subject broadcast under their banner would be eligible, but may not exceed three hours in length.

Series entries are evaluated on a case-by-case basis.

## NO INTERNAL EDITING

The maximum allowable run time for each category is listed in the category description. For broadcasts that exceed the maximum allowable run time, up to seven (7) excerpts are allowed to bring the submission to compliance. An excerpt is a continuous segment or section from longer content.

Each entry should be submitted as it was broadcast. Editing the content of continuous programming is not allowed. Editing out commercials is expected, however. Removing commercial breaks does not count as a new excerpt.

In some documentary categories, the maximum running time may be waived under certain exceptional circumstances. Submission of documentary entries with running times longer than the posted maximum must be approved by NATAS prior to the submission being approved.

## EDITING A SUBMISSION TO CONFORM TO MAXIMUM RUNNING

When editing a submission video for upload, use straight cuts with one second of black to indicate any lifts and reference the times in the excerpt log of the entry. Each excerpt should list the duration of the excerpt as well as the airdate of the broadcast or stream.

If a category has specific requirements for running times or excerpts, that information will be noted as part of the category description.

There is no excerpt limit in the craft categories (33 - 39 & 53 - 61), or the two categories that honor individual journalists: Category 27 (Outstanding Emerging Journalist) and Category 28 (Outstanding Journalist in Spanish Language Media).

# SUBMISSION INFORMATION

## BODY-OF-WORK ENTRIES

In addition to the craft categories, there are four additional categories that allow for a body-of-work compilation. Those categories are: Outstanding Live News Program, Outstanding Recorded News Program, Outstanding Emerging Journalist and Outstanding Journalist in Spanish Language Media.

## ESSAY

Essays are no longer required. However, the essay provides an opportunity for submitters to give context for the entry that cannot be found by watching the piece.

If you choose to submit an essay, it should be a concise explanation about why your entry is Emmy-worthy and address the following points:

- Obstacles or hurdles that were overcome to produce the piece.
- Importance of the subject matter and any impact of the program, story or report.
- A clear explanation of the editorial and production goals of the piece
- Reportorial and creative techniques used to achieve these goals
- The essay should not be a summary of the report or a list of names involved in the production.

## RE-CREATIONS / RE-ENACTMENTS

Re-creations or re-enactments that employ performers or animation, and/or use studio or other environments in the production of such re-creations, are permitted, provided the re-creations are fact-based and used for illustration purposes. They can constitute no more than 50% of the program.

Examples include, but are not limited to: re-creations of historical events in the Historical Documentary category and animated representations of the physical world in the Science and Technology Documentary Category. NATAS will evaluate each circumstance on a case-by-case basis to determine eligibility.

## EDUCATIONAL AND INSTRUCTIONAL PROGRAMMING

Programs intended primarily for educational or instructional use are not eligible and will be disqualified. NATAS competitions for Daytime and Children's & Family content DO allow for some educational / instructional content. Please review the appropriate Call for Entries in these genres.

## RULES VIOLATIONS

Violations of any other published rules and procedures herein (including those outlined in the [NATAS General Rules and Procedures](#) for national Emmy competitions), may result in disqualification. Payment submitted with disqualified entries will not be returned.



## SUBMISSION VIDEO

Please note that the file upload is the same file that will stream to judges and be used by our production team in the case of a nomination. In this manner, you can be certain that the file you provide will be the same quality as seen by the judges. Files to the specification below can be output from most non-linear editing systems. Another option is to utilize special transcoding software. We recommend Handbrake, Media Encoder, Compressor, etc.

Audio Codec: AAC-LC or AAC

Channels: Stereo or Dual Channel Mono (Please mixdown 5.1 to 2 channel stereo)

Sample Rate: 48 Hz

Video Codec: H264 Baseline Profile

Color Space: 4.2.0 Frame rates should match the source material

Resolutions: the player displays all content in a 16:9 area

1080p or 1080i content: 1080x1920

Overall Bit Rates: HD Video - 8,000 kbps / Audio - 128 kbps (min)

## PHOTO OR LOGO

300 dpi .jpg or .png files

16:9

## FILE NAMES

**Orthicon** does not require a specific file naming convention but please be sure to name files in a way that you can tell them apart as uploading to the Media Library will allow you to apply the same file to multiple submissions if desired.

# ENTRY FORM CHECKLIST

## ESSENTIAL ENTRY INFORMATION

The following information is required for each entry. Use the checklist to ensure all information has been entered.

- A) Entrant Contact
- B) Eligibility Affirmations
- C) Category
- D) Network/Platform Name
- E) Program Name
- F) Image
- G) Episode or Segment Title
- H) Essay
- I) Credit Verification Documents
- J) Submission Video
- K) Ceremony Clip
- L) Report or Segment Info
- M) Submission Credits
- N) Production Company
- O) Licensing Agreement
- P) Payment
- Q) SUBMIT

# ENTRY FORM DETAILS

## A) SUBMITTER CONTACT

Submitters are required to sign up with an **Orthicon** account by providing their name and email address.

**IMPORTANT:** For Third-Party Submitters, all entries also **MUST** include an Entry Representative Contact that is the **LEGAL RIGHTS HOLDER** for the Program. A second contact from within the agency or awards consultancy is not acceptable and is considered a reason for disqualification.

## B) ELIGIBILITY AFFIRMATIONS

These checkboxes are warrant that you meet certain entry eligibility requirements, including:

- The material has not been submitted to any other Emmys contest, including Daytime, Primetime, International, Sports, News & Doc, and Regional.
- There is at least at least one US-based co-producer.
- There has not been had a full cinematic release.
- The submitter is either the rights-holder to the material or, if not, they have provided the contact information for the person who is the rights-holder. That rights-holder is aware of the entry, the rules of the contest, and has given permission for the video to be utilized for judging and in the ceremony.

## C) CATEGORY

Select the category the submission is being entered in.

## D) NETWORK/PLATFORM NAME

The Network/Platform field has been re-named to Producing Entity. This field is meant to credit the entity responsible for the creation of the work, not merely where it can be seen by the public.

Programming launched via a Video-On-Demand platform should not be credited to the hosting platform unless it actively contributed to the creation of the content. For programming distributed via syndication, credit should be given to the syndicator.

## E) PROGRAM NAME

This should only be the name of the program or film being submitted. You should not include the network, episode title, film subtitle, story slug, etc.

## F) IMAGE

All entries require a Program logo. If the Program has previously entered, the logo already exists and will automatically be applied to all future entries. If the logo is incorrect, reach out to contest administration to update it. If the Program is new to Orthicon, the first person to create an entry will upload a logo and it will be automatically applied to additional entries. Production Companies do not require a logo.

## G) EPISODE OR SEGMENT TITLE

If your program, coverage or film has an episode or segment title, that information goes here. It is not a required field.

## H) ESSAY

Essays are no longer required. However, the essay provides an opportunity for submitters to give judges context for the entry that cannot be found by watching the piece. See [page 15](#) for additional information on what to include if you decide to submit an essay.

## I) CREDIT VERIFICATION DOCUMENTS

If an official credits document exists, please upload it here. An example of this would be the document that was provided to create the end of show credits for a documentary. Company email addresses, screenshots of schedules, a crew roster or an organizational chart can also suffice for documentation for both staff and freelance crew members.

If documentation is not available, submitters may request to submit an affidavit attesting to the completeness and accurateness of the submitted credit list. If it is found that the entry credits related to such an affidavit are intentionally misleading or false, the signatories and company they represent may be suspended or barred from entering future NATAS competitions.

## J) SUBMISSION VIDEO

Each grouping of categories (News Programming, News Coverage, News Personality, Documentary, Craft, Promotional Announcement, Spanish Language) has specific submission guidelines that can be found before the category descriptions. If you are entering multiple categories, do not assume the video requirements are the same for each.

## K) CEREMONY CLIP

### GUIDE TO THE CEREMONY CLIP

The licensing agreement (see more information below) required upon entry gives NATAS the rights to use your submission video for two express purposes:

- The video, in its entirety, on the password-protected judging platform, for the limited timeframe outlined by the judging calendar.
- A Ceremony Clip to be used in perpetuity for livestreamed and/or telecast awards ceremonies.

The Ceremony Clip is thirty seconds (0:30) drawn **FROM THE SUBMISSION VIDEO** that will be used by the NATAS Production team in the event of a nomination.

According to the rules of NATAS Emmy contests the Ceremony Clip **MUST** be a segment of the work that has been judged by the judging panel and not from an external episode. Submitters are to provide Time Into Video and Time Out of Video, along with the Audio In Cue and Audio Outcue. We ask for both audio & video cues to confirm that production is using the correct clip.

The Time Into Video is the point in the submission video where the Ceremony Clip begins and the Time Out of Video is where the clip should end. That time can be no longer than thirty seconds (0:30) total.

The identified clip must be free and clear of any and all encumbrances which could limit the ability of NATAS to include the clip in the program and its distribution, publicity, and promotion, including without limitation digital program archives, in perpetuity. See [page 12](#) for additional information on licensing requirements.

Submitters are required to choose Ceremony Clips for ALL entries during the entry window itself. Submitters may **ONLY** change their Ceremony Clip selection after point of submission if so permitted by a Master License Agreement with NATAS.

Do not provide a separate clip.

# ENTRY FORM DETAILS

## CEREMONY CLIP DO'S:

- DO use the first frame of video in the submission as the “zero” point to identify the point in terms of minutes and seconds from that point where the 30 second section begins and ends.
- DO provide the times in the format of H:MM:SS.
- DO guarantee the clip is licensed and cleared by appropriate parties for usage in the program, distribution, publicity, promotion and archives in perpetuity.
- DO use the “Audio In and Out” textbox to indicate audio cues that exist within the 30 seconds you’ve chosen (e.g. “Door slams” or a specific line of dialogue).
- DO select a clip shows off the work being awarded in that particular category (e.g. if entry is for Editing, choosing a clip that shows off the work of the editing team as opposed to one sweeping shot).

## CEREMONY CLIP DO NOTS:

- DO NOT identify a portion of the submission that contains otherwise copyrighted material, e.g. songs, logos, clips from other media (e.g. “Girl on Fire” playing in the background - this clip will not be approved for production as NATAS does not have the in perpetuity rights to Alicia Keys’s “Girl on Fire”).
- DO NOT use Time Into Video to list the total run time of the entry.
- DO NOT upload another video file for the Ceremony Clip.
- DO NOT select a clip where there is not 30 continuous seconds of material.
- DO NOT select the same Ceremony Clip for multiple categories. If you have submitted the same program or video submission in more than one category in accordance with the rules, consider a 30 second clip that highlights a different part of the submission for each entry.

## L) REPORT OR SEGMENT INFO

Each entry requires a listing of all air dates and segment times in your submission video. This is for administration to properly vet the eligibility of your submission.

## M) SUBMISSION CREDITS

Each category description includes the rules for statue-eligibility within that category. Inclusion of individuals with not-on-list titles is available via petition only.

To petition for an individual with a not-on-list title to be included, within Orthicon, select Not on List, enter the requested title, and then submit the requested information to the Credit Petition Form. If the entry is nominated and the administration team has questions about eligibility, they will reach out to the submitter directly for an official petition including a summary of the individual's responsibilities.

All credits are subject to the credit vetting review process, where submitters must prove eligibility for credited individuals. All not-on-list titles are subject to review by administration and the National Awards Committee and are not guaranteed.

Not-on-list individuals **MUST** be submitted at time of entries. Petitions will not be allowed after the nominations. Please see [page 10](#) for information about late credit additions.

It is of paramount importance that the credits be correct for each entry. These credits, as provided and verified, feed directly into the print program, the press release(s), and our statue archiving system. Credited individuals are officially recognized as nominees in the event of a nomination, and as winners in the event of a win.

On official press releases, print materials and onscreen graphics, credits are automatically organized by hierarchy of title and then alphabetical by last name within. The News & Documentary Emmys do not accept changes to the order in which credits are displayed on print materials or onscreen.

NATAS assumes no responsibility to arbitrate, mediate, adjudicate, resolve, or otherwise respond to any disputes or potential disputes between program producers, or between other persons or entities bearing or claiming to bear a connection to entered material. The Submitter is recognized as the principal representative of specific submission. All individuals and entities electing to submit material, are solely responsible for their entries.

## N) PRODUCTION COMPANY

Production companies must be listed if the submitter wants the Production Company to be eligible for a Commemorative Statue in the event of a win. List each company separately.



## O) LICENSING AGREEMENT

Each submitter must unqualifiedly affirm via the Entrant Clip License that all rights and clearances have been obtained and are thereby licensed to NATAS for these purposes, and that the submitter is in fact authorized to convey such rights. Organizations frequently submitting competition content may alternatively request to enter into a “master agreement” with NATAS that, when executed, may obviate the need for administering certain further individual entry licenses. Interested organizations should contact NATAS contest administration for referral to the NATAS General Counsel for this purpose.

NATAS does not accept third-party license agreements or negotiate clearances for materials submitted for awards consideration.

## P) PAYMENT

Each entry has a fee based on the type of category and submission date. Deadlines can be found on [page 7](#) and fees on [page 8](#).

To ensure your entries are submitted for judging, they must be paid. Electronic payment (credit card, ACH or wire) is the quickest way to ensure your entries appear on the ballot and is therefore preferred. Credit card payments can be done directly through Orthicon. To inquire about making arrangements for ACH, wire or paper check payments please reach out to [finance-team@theemmys.tv](mailto:finance-team@theemmys.tv).

All payments must include an invoice number.

We do not accept multiple payments for the same invoice. All invoices must be paid in full, and payments for entries must be separate from payments from awards products and/or tickets. NATAS competitions do not offer discounts based on membership status or bulk submissions.

**ALL PAYMENTS ARE DUE BY THE COMPETITION'S LATE DEADLINE DATE AT 8PM EASTERN IN ORDER TO GUARANTEE THEY ARE ON THE JUDGING BALLOT!**

## Q) SUBMIT

Don't forget to hit the submit button at the end of the entry process.

## JUDGING SYSTEM

As a NATAS Emmys contest, the News & Documentary competition is subject to the peer judging system in which judges are vetted, assigned and must watch the material in their given categories. When the nominations are announced, the winners have already been determined. This eliminates the need for any “FYC” campaigning.

Please note that signing up to judge comes with the expectation of fully participating by watching all of the required material in each assigned category and then submitting their ballots. Judges are never asked to “pick a favorite,” “pick 5,” or to directly compare entries. Rather, Judges are asked to evaluate each entry on its own merits. The highest average score determines the winners.

## JUDGING QUALIFICATIONS

Qualified peer professionals will have at least two years of experience within their respective field within the past five years. Judges are individually vetted for qualifications, areas of expertise, and conflicts of interest.

Eligibility is determined on a case-by-case basis. Approval and panel assignment is made based upon information provided on the Judge’s Application or from past participation. In applicable categories, qualified peer judges from other genres will be permitted to judge, if necessary, to satisfy minimum panel requirements.

## SIGNING UP

NATAS sources judges from its national membership, previous nominees, winners and qualified peer professionals who are referred to by others. Interested individuals must sign up on the [Orthicon](#) website, fill out the Judging Qualifications form and the Demographics Survey. Judges are then fully vetted for eligibility and areas of expertise.

## JUDGE PROCESSING

After signing up, prospective Judges will receive notifications when/if they are approved as a Judge, when the respective Judging Round opens, and then several reminders for incomplete ballots.

## CONFLICTS OF INTEREST

Conflicts of interest are defined as a judge who has directly worked for a specific Program currently or at any point during the past two years. Judges are able to self-declare Conflicts of Interest on their own ballot and still judge the remaining entries within their assigned categories. Judges are not permitted to judge any entries in which they were directly involved!

## JUDGING DEMOGRAPHICS

In order to enhance the News and Documentary Emmys commitment to diversity in all parts of our contest, judges are required to fill out a demographics survey at sign up. They will be requested to answer questions regarding their gender, race, and location. Response is voluntary. Declining to participate in no way affects your participation as a judge or panel placement in future competitions. Your responses will only be used for the contest to continue developing equitable and diverse judging pools.

## MEMBERSHIP

NATAS now offers a national membership. If you have already joined and need to renew or are interested in joining, information is available at to our [member website](#).

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QUESTIONS?

FOR NEWS CATEGORIES CONTACT [NEWS@EMMYONLINE.TV](mailto:NEWS@EMMYONLINE.TV)  
FOR DOCUMENTARY CATEGORIES CONTACT [DOC@EMMYONLINE.TV](mailto:DOC@EMMYONLINE.TV)

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QUESTIONS?

FOR NEWS CATEGORIES CONTACT [NEWS@THEEMMYS.TV](mailto:NEWS@THEEMMYS.TV)  
FOR DOCUMENTARY CATEGORIES CONTACT [DOC@THEEMMYS.TV](mailto:DOC@THEEMMYS.TV)

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47TH ANNUAL NEWS & DOCUMENTARY EMMY AWARDS® | CALL FOR ENTRIES

QUESTIONS?  
FOR NEWS CATEGORIES CONTACT [NEWS@THEEMMYS.TV](mailto:NEWS@THEEMMYS.TV)  
FOR DOCUMENTARY CATEGORIES CONTACT [DOC@THEEMMYS.TV](mailto:DOC@THEEMMYS.TV)



# NEWS PROGRAMMING CATEGORIES

## SUBMISSION REQUIREMENTS

These requirements apply to all entries submitted in the News Programming categories (Categories 1 - 6):

- No sizzle reels.
- Insert one second of black between excerpts of non-continuous programming
- List edit points & airdates in the Report or Segment Info section of the entry form
- Remove all commercials from submission video
- A list of statue-eligible credit roles for all programming categories is below. Please see the individual category descriptions for additional roles that may be statue-eligible
- Production, Broadcast or Content Assistants are not statue-eligible in any category.
- Anyone who performed work on an entry should be submitted with the credit role appropriate for the work they did, not their job title. IE: If a production assistant did associate producer work, they should be submitted with an associate producer credit.

## RECORDED OR LIVE-TO-TAPE

Pre-recorded “as-live” or “live-to-tape” programming may be submitted to Category 1 (Outstanding Live News Program) and Category 5 (Outstanding Live News Special) if **ALL** of the following conditions are met:

- The program is presented substantially as-switched with minimal postproduction,
- The program is broadcast within 24 hours of its initial recording,
- The program includes at least one or more elements otherwise associated with a typical Live News Program, such as multi-camera, in-studio or remote interviews, “cross talk” with correspondents, or real-time commentary in conjunction with an event occurring live at the time of recording

Programs assembled in post-production from multiple individual sources, such as stand-ups and packages, do not satisfy the “Live-to-Tape” definition and should be submitted to Category 2 (Outstanding Recorded News Program) and Category 7 (Outstanding Recorded News Special).

# NEWS PROGRAMMING CATEGORIES

## STATUE-ELIGIBLE CREDITS IN ALL NEWS PROGRAMMING CATEGORIES

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Writer

# NEWS PROGRAMMING CATEGORIES

## 1. OUTSTANDING LIVE NEWS PROGRAM

This category recognizes overall excellence in a live news program over the course of the calendar eligibility year. Eligible submissions are limited to regularly scheduled news programming that covers current and ongoing news stories that are broadcast live, in real time, typically with a host or anchor.

News specials and other non-regularly scheduled news broadcasts, such as breaking news and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.

*Breaking news that was part of a regularly-scheduled news broadcast may be entered as part of the overall body-of-work. It may also be included as part of a Breaking News entry (Cat. 3 or 4), provided it does not constitute more than 25% of either entry. Breaking news coverage that continued outside of the program's regularly-scheduled window may not be included in the body-of-work entry.*

### CATEGORY-SPECIFIC NOTES:

- One submission per news program.
- Programs tracked as UNDER ONE-HOUR have an entry time limit of 60 minutes.
- Programs tracked as OVER ONE-HOUR have an entry time limit of 90 minutes.
- **REGARDLESS OF TRACK, ALL SUBMISSIONS IN THIS CATEGORY ARE DUE ON THE REGULAR NEWS ENTRY DEADLINE OF JANUARY 22, 2026.**
- Submissions must include between three (3) and seven (7) excerpts of continuous coverage from at least three (3) distinct airdates throughout the previous calendar year.
- Material submitted as part of a submission in this category stands in for the overall excellence of the news program over the course of the calendar year.
- This category is for the overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
- In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year. For monthly programs, that is 10 episodes. For weekly programs, that is 43 episodes. The exact number of daily episodes will depend on the exact number of days a program aired.
- Please refer to the NATAS Credit Handbook for the NATAS-understood definition of each credit role, guidance on derivative versions and petitioning for additional titles.

# NEWS PROGRAMMING CATEGORIES

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING LIVE NEWS PROGRAM

### EXECUTIVE-LEVEL CREDITS

President Of News, Vice-President Of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or Stage Manager, Studio Camera Operator

## 2. OUTSTANDING RECORDED NEWS PROGRAM

This category recognizes overall excellence in a recorded news program over the course of the calendar eligibility year. Eligible submissions are limited to regularly scheduled news programming that covers current and ongoing news stories consisting primarily of a host or anchor introducing prerecorded reports or other elements, with no other elements associated with a typical Live News Program.

### CATEGORY-SPECIFIC NOTES:

- One submission per news program.
- Submissions must run between 30 and 60 minutes.
- **REGARDLESS OF ENTRY LENGTH, ALL SUBMISSIONS IN THIS CATEGORY ARE DUE ON THE REGULAR NEWS ENTRY DEADLINE OF JANUARY 22, 2026.**
- Submissions must include between three (3) and seven (7) excerpts of continuous coverage from at least three (3) distinct airdates throughout the previous calendar year.
- Material submitted as part of a submission in this category stands in for the overall excellence of the news program over the course of the calendar year.
- This category is for the overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
- In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year. For monthly programs, that is 10 episodes. For weekly programs, that is 43 episodes. The exact number of daily episodes will depend on the exact number of days a program aired.
- Please refer to the NATAS Credit Handbook for the NATAS-understood definition of each credit role, guidance on derivative versions and petitioning for additional titles.

# NEWS PROGRAMMING CATEGORIES

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING RECORDED NEWS PROGRAM

### EXECUTIVE-LEVEL CREDITS

President Of News, Vice-President Of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

## 3. OUTSTANDING LIVE BREAKING NEWS

This category is reserved for LIVE coverage of breaking news stories, and may include coverage of unanticipated events, such as an earthquake or a terrorist attack, and anticipated events, such as the verdict in a trial.

Entries must focus on a single news event, rather than a series of distinct but thematically related events (coverage of a particular mass shooting rather than a series of unrelated mass shootings; coverage of a specific hurricane rather than a series of successive storms in a single season).

Entries may include limited taped footage, such as b-roll of the event or short interviews from the scene. All footage included in the submission must have been broadcast within 24 hours of the first report of the breaking news event. Subsequent development of an extended breaking news event, after the 24-hour period covered by this category should be submitted in Category 5 (Extended Breaking News Coverage).

### CATEGORY-SPECIFIC NOTES:

- Entry time limit: 60 minutes.
- **ALL SUBMISSIONS IN THIS CATEGORY ARE DUE AT THE REGULAR DEADLINE OF JANUARY 22, 2026.** Breaking news is inherently unpredictable. Therefore, NATAS reserves the right to adjust this deadline if circumstances warrant.
- Entries must be devoted entirely to a single breaking news event. All footage included in the submission must have been broadcast within 24-hours of the first report of the event.
- Breaking news submitted in this category may not be included in a body-of-work entry such as Live News Program.
- Submissions may contain up to seven (7) as-aired excerpts of continuous programming.
- Submitted credits should include only those statue-eligible individuals that worked on the first 24-hours of coverage.
- Please refer to the NATAS Credit Handbook for the NATAS-understood definition of each credit role, guidance on derivative versions and petitioning for additional titles.



# NEWS PROGRAMMING CATEGORIES

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING LIVE BREAKING NEWS

### EXECUTIVE-LEVEL CREDITS

President of News, Vice-President of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or Stage Manager, Studio Camera Operator

## 4. OUTSTANDING EXTENDED BREAKING NEWS

This category is reserved for extended coverage of breaking news stories that take place over the course of several days. Examples would include coverage of unanticipated events, such as a natural disaster or terrorist attack, or of the response to an anticipated event, such as the events of January 6, 2021.

Entries must focus on a single news event, rather than a series of distinct but thematically related events (coverage of a particular fire rather than a series of fires over months; coverage of a specific flood rather than a series of successive storms in a single season). Entries may include both live and recorded coverage from up to seven days after the event, but cannot contain more than 25% material from the initial 24 hours of coverage.

Coverage that continues for more than 7 days is considered Continuing Coverage.

### CATEGORY-SPECIFIC NOTES:

- Entry time limit: 90 minutes
- Entries must be devoted entirely to a single breaking news event. No more than 25% of the entry material can have been originally broadcast during the first 24 hours of coverage.
- **ALL SUBMISSIONS IN THIS CATEGORY ARE DUE AT THE REGULAR NEWS DEADLINE OF JANUARY 22, 2026.** Breaking news is inherently unpredictable. Therefore, NATAS reserves the right to adjust this deadline if circumstances warrant.
- Submissions may contain up to seven (7) as-aired excerpts of continuous programming.
- Submitted credits should include all statue-eligible individuals who worked on the breaking news over the course of the extend time duration, not only those that worked on the first 24 hours of coverage.
- Please refer to the NATAS Credit Handbook for the NATAS-understood definition of each credit role, guidance on derivative versions and petitioning for additional titles.

# NEWS PROGRAMMING CATEGORIES

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING EXTENDED BREAKING NEWS

### EXECUTIVE-LEVEL CREDITS

President of News, Vice-President of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or Stage Manager, Studio Camera Operator

# NEWS PROGRAMMING CATEGORIES

## 5. OUTSTANDING LIVE NEWS SPECIAL

This category is open to planned special events and other types of non-regularly scheduled coverage of news-worthy events that are broadcast live in real time: town halls, presidential and congressional debates, election night coverage, a papal visit, etc.

Live special editions of regularly scheduled shows will be considered on a case-by-case basis. Some live-to-tape broadcasts may also be eligible in this category (see [page 30](#) regarding as-live or live-to-tape material).

Coverage of parades (such as the Rose Bowl Parade or Macy's Thanksgiving Day Parade) have traditionally been entered into the Daytime Emmys® competition and that is where they should continue to be placed.

Any non-parade coverage of a special event done by the news division of a network or platform should be entered into this category or Category 7 (Recorded News Special) as appropriate. If you have any questions, please reach out to [news@emmyonline.tv](mailto:news@emmyonline.tv).

### CATEGORY-SPECIFIC NOTES:

- Specials that include anything other than extremely minor editing must be submitted to Category 7 (Recorded News Special). Programs assembled in post-production from multiple individual sources, such as "iso" camera recordings, do not satisfy the "Live-to-Tape" definition.
- Entry time limit: 60 minutes.
- Eligible submissions that run longer than the maximum submission video run time of 60 minutes may contain up to seven (7) as-aired excerpts of continuous programming.
- Entries must be devoted entirely to a single story, subject or theme.

# NEWS PROGRAMMING CATEGORIES

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING LIVE NEWS SPECIAL

### EXECUTIVE-LEVEL CREDITS

President of News, Vice-President of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

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### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or Stage Manager, Studio Camera Operator

# NEWS PROGRAMMING CATEGORIES

## 6. OUTSTANDING RECORDED NEWS SPECIAL

This category is open to pre-recorded, planned special events and other types of non-regularly scheduled news specials. Special editions of regularly scheduled shows will be considered on a case-by-case basis.

Some “as-live” and “live-to-tape” specials may be eligible for Category 6 (Live News Special). See the definition and requirements for that category for details.

### CATEGORY-SPECIFIC NOTES:

- Entry time limit: 60 minutes.
- Eligible submissions that run longer than the maximum submission video run time of 60 minutes may contain up to seven (7) as-aired excerpts of continuous programming.
- Entries must be devoted entirely to a single story, subject or theme.

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING RECORDED NEWS SPECIAL

### EXECUTIVE-LEVEL CREDITS

President of News, Vice-President of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

# NEWS COVERAGE CATEGORIES

## SUBMISSION REQUIREMENTS:

Categories 7-26 are reserved for news coverage in the form of stories, segments or programs. There are category specific requirements for the length and composition of each entry. Those can be found under each category description.

The following information applies to all news coverage submissions:

- No internal editing is permitted. Entries must be submitted as they aired.
- For categories that allow multiple excerpts: insert one second of black between excerpts of non-continuous programming. Up to seven (7) as-aired excerpts may be included.
- Airdate and segment run times should be listed in the Report or Segment Info section of the entry form.
- Remove all commercials from submission video.
- Coverage categories are intended to primarily recognize the content and creativity of the piece. Therefore, only individuals who directly participated in the news-gathering and creation process are statute-eligible.
- Those who assisted in the production of the piece by arranging or providing logistics and working on the program that broadcast the piece are eligible for to have their contributions recognized with a plaque or certificate.

## STATUE-ELIGIBLE CREDITS IN ALL COVERAGE CATEGORIES (EXCEPT TECHNICAL EXCELLENCE):

### PRODUCERS:

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Broadcast, Bureau, Content, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Writer

# NEWS COVERAGE CATEGORIES

## 7. OUTSTANDING CONTINUING NEWS COVERAGE: SHORT FORM

For excellence in continuing coverage of a single, on-going, news story or issue. Entries will be judged in part on story advancement.

- Multiple reports are required in this category.
- Entries must include at least three (3) reports from at least three (3) distinct airdates.
- No individual report of those included may run more than 12:00.
- Entry time limit: 45 minutes.

## 8. OUTSTANDING CONTINUING NEWS COVERAGE: LONG FORM

For excellence in continuing coverage of a single, on-going, news story or issue. Entries will be judged in part on story advancement.

- Multiple reports are required in this category.
- Entries must include at least three (3) reports from at least three (3) distinct airdates.
- At least one individual report of those included in the entry must run more than 12:00.
- The submission may contain individual reports that run less than 12:00.
- Entry time limit: 60 minutes.

## 9. OUTSTANDING LIGHT NEWS FEATURE: SHORT FORM

This category is reserved for light feature stories that run less than 12:00. Light features are human interest stories, profiles etc., often with a light, humorous or uplifting tone.

- Entries must be drawn from a single broadcast on a single airdate.
- Submissions composed of multiple reports from different airdates are not eligible in this category.
- Entry time limit: 12 minutes

## 10. OUTSTANDING LIGHT NEWS FEATURE: LONG FORM

This category is reserved for light feature stories that run longer than 12:00. Light features are human interest stories, profiles etc., often with a light, humorous or uplifting tone.

- Entries must be drawn from a single broadcast on a single airdate.
- Submissions composed of multiple reports from different airdates are not eligible in this category.
- Entry time limit: 45 minutes



# NEWS COVERAGE CATEGORIES

## 11. OUTSTANDING HARD NEWS REPORT: SHORT FORM

This category is reserved for hard news reports that run 15:00 or less. Hard news reports are defined as timely, fact driven account of significant events or developments, often concerning politics, public affairs, crime, disasters, economics, or other matters of urgent importance. Hard news emphasizes accuracy, objectivity, and speed of delivery, typically with a straightforward, serious tone and minimal interpretation.

- Coverage of wars, coups, acts of terrorism or other violent conflicts should be submitted in Category 18 (War or Violent Conflict News Coverage).
- Entries must be drawn from a single broadcast on a single airdate. Entries composed of multiple reports from different airdates are not eligible in this category.
- Entry time limit: 15 minutes

## 12. OUTSTANDING HARD NEWS REPORT: LONG FORM

This category is reserved for reports on current hard news stories that run longer than 15:00. Hard news reports are defined as timely, fact driven account of significant events or developments, often concerning politics, public affairs, crime, disasters, economics, or other matters of urgent importance. Hard news emphasizes accuracy, objectivity, and speed of delivery, typically with a straightforward, serious tone and minimal interpretation.

- Coverage of wars, coups, acts of terrorism or other violent conflicts should be submitted in Category 18 (War or Violent Conflict News Coverage).
- Entries must be drawn from a single broadcast on a single airdate. Entries composed of multiple reports from different airdates are not eligible in this category.
- Entry time limit: 60 minutes

## 13. OUTSTANDING INVESTIGATIVE NEWS COVERAGE: SHORT FORM

This category is intended for enterprise reporting that is the result of the original investigative work of the reporting team or news organization that originally broadcast the story.

Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc.

- Entries may consist of a single report or a series of reports on a single topic.
- No individual report of those included in the submission may run more than 12:00.
- Entry time limit: 45 minutes.

## 14. OUTSTANDING INVESTIGATIVE NEWS COVERAGE: LONG FORM

This category is intended for enterprise reporting that is the result of the original investigative work of the reporting team or news organization that originally broadcast the story.

Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc.

- Entries may consist of a single report or a series of reports on a single topic.
- At least one individual report of those included in the entry must run more than 12:00.
- The submission may contain reports that run less than 12:00.
- Entry time limit: 60 minutes.

## 15. OUTSTANDING NEWS DISCUSSION & ANALYSIS

This category is reserved for discussion and analysis of current news stories. It is open to broadcasts devoted largely or solely to discussion and analysis (Washington Week, Meet the Press, Face the Nation, This Week) as well as broadcasts that feature discussion and analysis as a primary element of their regular programming (The Rachel Maddow Show, The Lead, etc.).

Tracks for this category are NEWS and EDITORIAL & OPINION. Should submissions warrant, this category may be split up again. NATAS staff will monitor and inform submitters if that becomes the case.

Submissions that feature an editorial opinion or point of view, or that expresses a particular ideological or political or other editorial perspective, or advocates for a particular policy outcome are also eligible in this category.

- Discussion/analysis of a single story or subject. Entries may not exceed one hour in length and may include excerpts of programming from throughout the broadcast year.  
**OR**
- A single broadcast of up to one hour devoted to discussion/analysis of a variety of subjects, as is common on roundtable shows like Washington Week etc.
- **REGARDLESS OF TRACK, ALL SUBMISSIONS IN THIS CATEGORY ARE DUE BY THE REGULAR NEWS DEADLINE OF JANUARY 22, 2026.**
- Entry time limit: 60 minutes

## 16. OUTSTANDING NEWS INTERVIEW: SHORT FORM

This category is open to live, live-to-tape and edited or pre-recorded interviews with one or more individuals on a single news story that run 12 minutes or less (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times).

This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera. This category is not intended for documentary films or excerpts from documentaries.

- While the interview may include multiple interview subjects (interviewees), the submission must contain a single interview on a single subject or news story.
- Entry time limit: 12 minutes

## 17. OUTSTANDING NEWS INTERVIEW: LONG FORM

This category is open to live, live-to-tape and edited or pre-recorded interviews with one or more individuals on a single news story that run longer than 12 minutes (i.e. an interview with one or more victims of a specific hurricane, as opposed to victims of two separate hurricanes that occurred at different times).

This category is intended primarily for formal interviews where both the interviewer(s) and the interviewee(s) are visible on camera, and where judges can evaluate the interaction between them. At a minimum most or all of the questions posed should be audible, even if the interviewer is off camera. This category is not intended for documentary films or excerpts from documentaries.

- While the interview may include multiple interview subjects (interviewees), the submission must contain a single interview on a single subject or news story.
- Entry time limit: 60 minutes

## 18. OUTSTANDING WAR OR VIOLENT CONFLICT NEWS COVERAGE

This category is open to news coverage of active conflicts, acts of terrorism, diplomacy and peace efforts. That coverage can include both specialized coverage of the types of warfare and conflict as well as the human impact. Content included in Breaking News entries may not be submitted to this category.

- Entries may consist of a single report or a series of reports on a single topic.
- Entry time limit: 60 minutes

# NEWS COVERAGE CATEGORIES

## 19. OUTSTANDING SCIENCE & TECHNOLOGY NEWS COVERAGE

This category is open to news coverage of science and technology that reports on cutting-edge research and its application that affects society's daily life.

Technology coverage includes AI topics, cybersecurity, big and emerging technology. Science content entered in this category should not fit into other topical coverage categories, such as: Category 20 (Climate, Environment, or Weather Coverage) or Category 21 (Health & Medical Coverage).

- Entries may consist of a single report or a series of reports on a single topic.
- Submissions should run no more than 60 minutes.

## 20. OUTSTANDING CLIMATE, ENVIRONMENT OR WEATHER NEWS COVERAGE

This category is open to news coverage of climate, environment and weather related topics, such as climate change research, renewable energy science, biodiversity and conservation. Entries may consist of a single report or a series of reports on a single topic.

- Entry time limit: 60 minutes

## 21. OUTSTANDING HEALTH OR MEDICAL NEWS COVERAGE

This category is open to news coverage of health or medical related topics like advances in disease treatment, vaccines and other public health issues.

- Entries may consist of a single report or a series of reports on a single topic.
- Entry time limit: 60 minutes

## 22. OUTSTANDING ARTS, CULTURE OR ENTERTAINMENT NEWS COVERAGE

This category is open to news coverage of pop culture, arts and entertainment and lifestyle content such as visual or performing arts, literature, and cultural trends.

Entertainment news programs are not eligible in the News & Documentary Emmys®, they should be submitted to the Daytime Emmy® contest.

- Entries may consist of a single report or a series of reports on a single topic.
- Entry time limit: 60 minutes

# NEWS COVERAGE CATEGORIES

## 23. OUTSTANDING BUSINESS, CONSUMER OR ECONOMIC NEWS COVERAGE

This category is open to news coverage of business, consumer or economic topics. Those can include, but are not limited to: markets and investment news; personal finance; work and labor issues; and global economic news.

- Entries may consist of a single report or a series of reports on a single topic.
- Entry time limit: 60 minutes

## 24. OUTSTANDING SOCIAL ISSUE NEWS COVERAGE

This category is reserved for news coverage of systemic inequalities and movements for change across society. These issues generally overlap with politics, culture, law and human rights. Core topics can include: racial justice and equity; LGBTQ+ rights; disability rights and accessibility issues; criminal justice reform; and economic justice.

- Entries may consist of a single report or a series of reports on a single topic.
- Entry time limit: 60 minutes

## 25. OUTSTANDING TRUE CRIME NEWS COVERAGE

This category is reserved for news coverage of individual crime cases. These are stories that can combine hard news reporting, investigative reporting and compelling storytelling.

- Entries may consist of a single report or a series of reports on a single topic.
- Entry time limit: 60 minutes

## 26. OUTSTANDING TECHNICAL EXCELLENCE: NEWS

This category is open to individuals and teams who significantly contribute to the technical portion of news broadcasts. It recognizes studio and remote operations personnel for their technical execution of news broadcasts, including achievements in crafting creative and innovative technical solutions to broadcasting problems and challenges.

The submission video may include an explanatory excerpt of no more than five (5) minutes.

### CATEGORY-SPECIFIC NOTES:

- Any explanatory feature that aired during the telecast can be used as the explanatory excerpt in whole or in part, but its length counts against the 5-minute limit.
- The explanatory video cannot be the only video excerpt submitted with the entry; actual coverage as aired must be included in the video submission.
- Any added voice-over copy or graphics on the explanatory video cannot be promotional or laudatory in nature.
- This category is exempt from double-dipping rules related to programming content. However, control room and studio contributors may not be included on entries in this category AND any entries of the same content submitted to a programming or coverage category. They may be included in one or the other, not both.
- Entry time limit: 45 minutes

### STATUE-ELIGIBLE CREDITS:

Individuals listed on these entries may not be listed on any other entry for the same content in any programming or coverage category.

### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or Stage Manager, Studio Camera Operator

### TECHNICAL TEAM CONTRIBUTORS

Broadcast Engineer, IT Broadcast Specialist, Maintenance Engineer, Media Manager, Satellite / Uplink Operator, Software Engineer, System Architect, Technical Manager, Technical Supervisor, Transmission Engineer

## 27. OUTSTANDING EMERGING NEWS JOURNALIST

The category recognizes individual excellence by a broadcast or digital journalist in the early stages of their career. Body-of-work entries are allowed in this category provided all submitted material originally aired in 2025.

The submission should demonstrate the entrant's individual excellence in news coverage of a single or multiple stories over the course of the eligibility year. Clips can focus on coverage of a single story or multiple stories.

This category recognizes that one of the strengths of an Emerging Journalist may be their social media voice and excerpts that showcase this skill are welcomed.

### CATEGORY-SPECIFIC NOTES:

- Only one individual may be included on an entry.
- Only one entry per individual (clips from multiple networks are allowed).
- Entrants must be within the first five (5) years of their professional journalism career.
- Professional is defined as working for pay in the field of broadcast journalism. Work done for school credit is not considered professional work and does not count towards the 5-year cap. NATAS or a third-party verification service may reach out during the vetting process to confirm eligibility.
- There is no limit as to the number of excerpts or excerpt length.
- Entry time limit: 60 minutes

### STATUE-ELIGIBLE CREDITS:

Anchor, Correspondent, Host, Reporter

# SPANISH LANGUAGE MEDIA

## SPANISH LANGUAGE

The following categories are open to national Spanish language broadcasts.

Entries for the Spanish language categories can be submitted without subtitles or voiceover and will be judged by a panel of Spanish-language media professionals who are bilingual or Spanish proficient.

All nominated entries will need English subtitles for the portion of the video to be showcased during the ceremony.

Any Spanish-language submissions to other categories will need to be submitted with English subtitles.

## IDIOMA ESPAÑOL

Las siguientes categorías están abiertas a transmisiones nacionales en español. Las propuestas para las categorías en español pueden presentarse sin subtítulos ni voz en off y serán evaluadas por un panel de profesionales de medios de comunicación de habla hispana, bilingües o con dominio del español.

Sin embargo, todas las propuestas nominadas deberán tener subtítulos en inglés para la parte del video que se exhibirá durante la ceremonia.

Las propuestas en español para otras categorías deberán presentarse con subtítulos en inglés.



## 28. OUTSTANDING NEWS JOURNALIST IN SPANISH LANGUAGE MEDIA

This category recognizes individual excellence by a broadcast or digital journalist working in Spanish language media. Body-of-work entries ARE allowed in this category, provided all submitted material originally aired in 2025.

Entry video should demonstrate the entrant's individual excellence in news coverage of a single or multiple stories over the course of the eligibility year.

### CATEGORY-SPECIFIC NOTES:

- Only one individual per entry.
- Only one entry per individual (clips from multiple networks are allowed).
- The submission should demonstrate the entrant's individual excellence in news coverage of a single or multiple stories over the course of the eligibility year. Clips can focus on coverage of a single story or multiple stories.

### STATUE-ELIGIBLE CREDITS:

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Reporter

## 29. OUTSTANDING NEWS PROGRAM IN SPANISH

This category recognizes overall excellence in a Spanish language news program over the course of the calendar year. Eligible submissions are limited to regularly scheduled news programming that covers current and ongoing news stories that are broadcast live, in real time, typically with a host or anchor.

News specials and other non-regularly scheduled news broadcasts, and stand-alone digital reports that are not a part of a regularly scheduled digital news broadcast, are not eligible in this category.

### CATEGORY-SPECIFIC NOTES:

- One submission per news program.
- Submissions must include between three (3) and seven (7) excerpts of continuous coverage from at least three (3) distinct airdates throughout the previous calendar year.
- Submissions must run between 30 and 60 minutes
- Material submitted as part of a submission in this category stands in for the overall excellence of the news program over the course of the calendar year.

- This category is for the overall excellence of the broadcast over the course of the eligibility year, statue-eligible credits submitted should include all statue-eligible individuals who worked on the show over the course of the eligibility year, not simply those that worked on the video content submitted for consideration.
- In order to be statue-eligible, an individual must have worked and received credit on nineteen percent (19%) of the total episodes of the show in the eligibility year.
- Please refer to the NATAS Credit Handbook for the NATAS-understood definition of each credit role, guidance on derivative versions and petitioning for additional titles.

### STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING NEWS PROGRAM IN SPANISH

#### EXECUTIVE-LEVEL CREDITS

President Of News, Vice-President Of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

#### PRODUCERS:

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

#### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

#### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Researcher, Writer

#### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or stage Manager, Studio Camera Operator

## 30. OUTSTANDING COVERAGE OF A BREAKING NEWS STORY IN SPANISH

This category is intended for coverage of breaking news stories in Spanish-language media, and may include coverage of unanticipated events, such as an earthquake or a terrorist attack, and anticipated events, such as the verdict in a trial.

Entries must focus on a single news event, rather than a series of distinct but thematically related events (coverage of a particular mass shooting rather than a series of unrelated mass shootings; coverage of a specific hurricane rather than a series of successive storms in a single season).

Entries may include live or taped elements and online video content. All footage included in the submission must have been broadcast within 48 hours of the first report of the breaking news event.

If a subsequent breaking development in a particular story occurs at a later time, after the 48-hour period covered by the submission, coverage of this aspect of the breaking story may be submitted as a separate submission.

### CATEGORY-SPECIFIC NOTES:

- Entry time limit: 60 minutes
- Entries must be devoted entirely to a single breaking news event. All footage included in the submission must have been broadcast within 24-hours of the first report of the breaking news event.
- Submissions may contain up to seven (7) as-aired excerpts of continuous programming.
- Submitted credits should include only those statue-eligible individuals that worked on the first 24-hours of coverage.
- Please refer to the NATAS Credit Handbook for the NATAS-understood definition of each credit role, guidance on derivative versions and petitioning for additional titles.

## STATUE-ELIGIBLE CREDIT ROLES FOR OUTSTANDING BREAKING NEWS STORY IN SPANISH

### EXECUTIVE-LEVEL CREDITS

President Of News, Vice-President Of News, Editor-In-Chief, Executive Editor, Managing Editor, Bureau Chief, Deputy Bureau Chief, Election Manager

### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Writer

### CONTROL ROOM & STUDIO CONTRIBUTORS

Director, Associate Director, Technical Director (TD), Audio Engineer or Audio Operator (A1), Graphics Operator, Floor or stage Manager, Studio Camera Operator

## 31. OUTSTANDING INVESTIGATIVE NEWS COVERAGE IN SPANISH

This category is intended for enterprise reporting in Spanish-language media that is the result of the original investigative work of the reporting team or news organization that originally broadcast the story.

Entries will be judged on the quality and extent of the research, the presentation and the impact of the reporting, which may include new legislation, policies, government or legal investigations, public outcry, etc.

- Entries may consist of a single report or a series of reports on a single topic.
- No individual report of those included in the submission may run more than 12:00.
- Entry time limit: 45 minutes.

### STATUE-ELIGIBLE CREDITS:

#### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

#### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

#### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Writer

## 32. OUTSTANDING FEATURE STORY IN SPANISH

This category is reserved for feature stories in Spanish-language media. Feature stories are generally defined as enterprise reporting that emphasizes a narrative or storytelling approach to the subject matter and includes more context and background than is typically found in a straight factual news story.

Both hard news and light feature reports are eligible. Entries must be drawn from a single broadcast on a single airdate. Submissions composed of multiple reports from different airdates are not eligible in this category.

### STATUE-ELIGIBLE CREDITS:

#### PRODUCERS

Executive Producer, Producer and the following Producer derivatives: Archival, Associate, Booking, Booth, Broadcast, Bureau, Content, Control Room, Coordinating, Digital, Editorial, Election, Field, Graphics, Investigative, Line, Planning, Research, Segment, Senior, Series, Show, Special Projects, Supervising, Weather

#### ON-CAMERA EDITORIAL CONTRIBUTORS

Anchor, Commentator / Analyst, Contributor, Correspondent, Host / Presenter, Investigative Reporter, Meteorologist, Reporter, Weathercaster

#### OFF-CAMERA EDITORIAL CONTRIBUTORS

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer, Editor, Field Audio Technician, Field Producer-Photographer, Writer

## NOTES ON STATUE-ELIGIBLE ROLES IN CRAFT CATEGORIES

It is a general principle of all Emmy competitions that a single achievement is limited to a single statue. An individual may only be recognized with an Emmy® Award for each specific role in a production a single time. **Craft categories are intended to honor those who perform the specific roles related to these crafts. STATUE-ELIGIBLE CREDITS ARE RESTRICTED TO THOSE LISTED IN EACH OF THESE CATEGORIES.** Petitions for the inclusion of additional credits must include a detailed description of what the individual did in furtherance of the craft itself.

It is critical that all submitters read and understand the rules surrounding “Double-Dipping” and the exception laid out for craft categories. Please see [page 11](#) for more information.

### NEWS CRAFT EXCEPTION

This exception applies to the same content being submitted to either a program or coverage category AND a craft category. Please note that material submitted to a news coverage category cannot be submitted to a news programming category or vice versa.

If an individual is listed with the same credit title, should the content win in both categories, their name will be withdrawn from the program/coverage entry and their work will be recognized via the craft category.

#### EXAMPLE:

Bob Johnson is a director who is credited on his network’s Outstanding Breaking News entry. The same content may also be submitted to the Outstanding Direction: News craft category.

If both submissions are recognized as Emmy winning entries, Bob will be awarded a statuette in the Direction category only and his name will be withdrawn from the Breaking News entry.

If an individual is listed with different credit titles, they would be eligible to receive recognition in both categories.

#### EXAMPLE:

Jane Smith is a reporter who is credited as such in the category Outstanding Investigative News Coverage: Short Form. As part of her reporting, she also lead a team of researchers. The report was also submitted to the Outstanding Research: News category, where Jane was credited as a Researcher.

Jane is eligible to receive a statuette in both categories as they honor different aspects of her contribution to the work.

# NEWS CRAFT CATEGORIES

## SUBMISSION REQUIREMENTS FOR NEWS CRAFT CATEGORIES 33-39

- Submissions must be devoted to a single story, subject or theme.
- While body-of-work submissions are prohibited, excerpts from a variety of news reports on a given topic or theme (for example a series of reports on the refugee crisis submitted by a news photographer in Video Journalism: News), or from an ongoing franchise or regularly occurring segment in a newscast (for example a series of branded features submitted to the writing category) may be eligible and will be evaluated on a case-by-case basis.
- See the description of Category 35 (Outstanding Direction: News) for an lone exception to the above rule in that category only.
- Team entries are allowed, provided the team of craft persons are co-creators of a single product (for example a team of researchers who collect information that forms the basis of a documentary). However, one cannot simultaneously enter as an individual for the same work done as part of a team. Every member of a team submission must be named on the entry. NATAS only awards Emmy statuettes to individuals, not to an unnamed team.
- If an individual works in different disciplines (i.e. as a writer and as a researcher), they may enter in those separate craft achievement categories. They will be credited appropriately in each category and may not submit a petition for a hyphenated credit.
- Unless noted otherwise, the maximum running time for Craft Achievement submissions is 25 minutes. Entries may include as many as-aired segments or excerpts as necessary to demonstrate excellence within that time. No internal editing of segments or excerpts is allowed.
- Entrants in the writing category must submit one copy of the script for the program or story submitted, in addition to the essay and submission video.
- Remove all commercials from submission video.
- Promotional Announcements that promote or advertise a news broadcast are not eligible for submission to the craft categories. News promos are eligible in Category 40 (Outstanding Promotional Announcement: News).



## 33. OUTSTANDING WRITING: NEWS

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of news coverage. Entries must include one copy of the entire script of the program or story submitted, in addition to the essay.

### STATUE-ELIGIBLE:

Producer, Reporter, Correspondent, Writer

## 34. OUTSTANDING RESEARCH: NEWS

This category honors individuals engaged in factual and/or archival research for news coverage. Entrants are those engaged in a significant amount of careful investigation and study to discover facts and collect information about a subject, or to locate and acquire audiovisual materials that form the basis of a news report.

### STATUE-ELIGIBLE:

Researcher, Archival Producer, Research Producer

## 35. OUTSTANDING DIRECTION: NEWS

This category is open to directors of live or live-to-tape news broadcasts. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Individuals and teams are eligible.

Eligible submissions may originate from a) regularly scheduled news broadcasts, such as a nightly newscast or morning show or b) live or live-to-tape news events like unscheduled coverage of a breaking news event, special events like town halls or election coverage etc.

### SUBMISSIONS MAY INCLUDE:

- Up to 25 minutes of excerpts from a single news broadcast on a single airdate showcasing the skill of the director.
- OR
- Up to 25 minutes of excerpts from a single news event, such as breaking news, a town hall, or election coverage, showcasing the skill of the director.

### CATEGORY SPECIFIC NOTE:

While all other craft categories require that material submitted for consideration must focus on a single story, subject or theme, submissions in this category that are from a single news broadcast on a single airdate may include multiple segments on distinct topics. Entries showcasing the direction of a single news event must consist of that event only. An entry may not contain multiple, distinct and unrelated events on different airdates.

### STATUE-ELIGIBLE:

Director, Technical Director, Associate Director, Stage Manager

## 36. OUTSTANDING VIDEO JOURNALISM: NEWS

This category is open to camera work, done in the field outside of the studio, for news coverage. This may include reports from newscasts and newsmagazines, as well as live coverage, special reports, and other types of news coverage.

The Video Journalism craft category is intended for those who actually record on digital media, videotape and film events, interviews, and other visuals which comprise a news program or story.

### STATUE-ELIGIBLE:

Chief Photographer, Director Of Photography (DoP), Cinematographer, News Photographer, Photojournalist, Drone Operator, Drone Pilot, Drone Photographer

## 37. OUTSTANDING EDITING: NEWS

This category is open to video editing for news coverage, and may include reports from newscasts and news magazines, as well as live coverage, special reports, and other types of news coverage. Editors are those individuals responsible for editing digital media, videotape and film to produce a finished story or program. Editing for documentaries must be submitted to Category 56.

### STATUTE-ELIGIBLE:

Editor

## 38. OUTSTANDING GRAPHIC DESIGN: NEWS

This category is open to Graphic Designers for news coverage. Graphic Designers include artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for news programs, outside of the show open or bumpers.

These include but are not limited to: teasers and other graphic elements for news broadcast including specials; motion graphics that work in tandem with live action elements to create a cohesive visual story for a news feature or report; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2025.

### STATUE-ELIGIBLE:

Animator, Art Director, Art Designer, Creative Director, Graphic Artist, Graphic Designer, Motion Designer, Sound Designer

*Photographers are not eligible in this category*

## 39. OUTSTANDING COLD OPEN OR TITLE SEQUENCE: NEWS

This category is specifically for the opening sequence of a news program (including both regularly scheduled programs and specials) including all graphic elements, music use and editing. If a composer is being submitted on the entry, all music must be new and original for 2024 and must be composed specifically for the broadcast by the submitting composer.

**ENTRY TIME LIMIT: 5 MINUTES**

### **STATUE-ELIGIBLE:**

Executive Producer, Producer, Editor, Sound Editor, Writer, Composer (for original music)

*Credit roles that are eligible in Category 38 are not eligible in Category 39.*

## 40. OUTSTANDING PROMOTIONAL ANNOUNCEMENT: NEWS

This category is for entries that advertise and promote, through an individual spot and/ or overall campaign, the brand/image of a network news division, cable news channel and/ or individual news program or series (CNN, CBS News, NBC News, Dateline, 60 Minutes, Nightline etc.), or the storyline or content of a particular telecast.

- Entries will be judged on writing, editing, use of video, sound and graphics, lighting, and persuasiveness.
- If a promotional campaign is entered, no spots from that campaign can also be entered individually.
- Remove all commercials from submission video. Dip to black between all spots or campaign segments.
- Individual promotional spots with a total running time of over 180 seconds will be reviewed by NATAS staff for eligibility.
- National broadcasts and online / digital streaming programming intended for a national audience are eligible for submission.

### STATUE-ELIGIBLE:

Executive Producer, Producer, Photographer, Editor, Sound Editor, Writer, Animator, Art Director, Composer, Creative Director, Graphic Artist / Designer, Motion Designer,

*Promotional or Creative Services team members will vary by organization and specialty. Petitions are considered for additional credits and may include executives who did hands-on work for a spot or campaign.*

# DOCUMENTARIES

## SUBMISSION REQUIREMENTS:

These requirements apply to all entries submitted in the Documentary categories:

- Categories 41-51 are reserved for documentaries and non-fiction programming. While these categories are primarily for feature length documentaries, shorter documentaries that choose not to submit to category 51 (Short Documentary) are allowed to submit to categories 40-50. The same work may not be submitted to both a genre category and Short Documentary.
- Entries must be devoted entirely to a single story, subject or theme.
- Entries may be drawn from a single broadcast or a series of broadcasts.
- Documentary films should be submitted in their entirety.
- Documentary film categories have a maximum time limit of 3 hours. Films and eligible multi-episode series that run longer than 3 hours may choose to submit up to seven (7) excerpts to represent the film under consideration or contact the News & Documentary Emmy staff prior to submission for approval at [doc@emmyonline.tv](mailto:doc@emmyonline.tv).
- Remove all commercials from submission video.
- Each entry may include a short essay detailing what makes this entry stand out from other coverage of the same or similar event. This is an opportunity to provide context that cannot be found by simply watch the piece.

## STATUE-ELIGIBLE CREDITS IN ALL DOCUMENTARY CATEGORIES:

Producer / Produced By, Executive Producer, Director / Directed By, Writer / Written By, Director of Photography, Cinematographer, Camera Operator, Editor, Supervising Producer, Senior Producer, Co-Producer, Archival Producer, Series Producer, Story Producer, Consulting Producer, Field Producer, Associate Producer

## 41. OUTSTANDING CURRENT AFFAIRS DOCUMENTARY

For urgent, news-driven films that tackle unfolding crises, disasters or breaking issues with immediate public relevance. These works center on events still in motion or their direct aftermath. This category is best for films tied to current events, policy flashpoints, or crises that audiences recognize from the news cycle.

## 42. OUTSTANDING POLITICS & GOVERNMENT DOCUMENTARY

For films that explore political leaders, institutions, and policies, whether through historical analysis or coverage of ongoing events. This is the place for projects that dig into how power is exercised, challenged or abused, from courts and presidents to grassroots political struggles.

## 43. OUTSTANDING SOCIAL ISSUE DOCUMENTARY

This category is for films that shine a light on struggles for equality, rights, and accountability across society and institutions. It is where projects that blend personal narratives with systemic critique, from racial and LGBTQ+ justice to legal reform, policing, and community activism, should be submitted.

## 44. OUTSTANDING INVESTIGATIVE DOCUMENTARY

Investigative Documentary is for films that expose wrongdoing, corruption or hidden truths through deep reporting and original access. This is where projects that hold the powerful accountable and bring new evidence or revelations to light should be submitted.

## 45. OUTSTANDING HISTORICAL DOCUMENTARY

This category is for films that bring past events, movements, or figures to life, often connecting them to current debates. Projects that re-examine history's turning points, uncover overlooked stories or show the modern relevance of historical legacies belong here.

## 46. OUTSTANDING ARTS & CULTURE DOCUMENTARY

For films that profile artists or examine the cultural forces that shape and reflect society. This is the place for projects that celebrate creative expression, spotlight cultural icons or analyze the social impact of art, media and performance.

## 47. OUTSTANDING SCIENCE & TECHNOLOGY DOCUMENTARY

This category is for projects that explore breakthroughs, challenges, and consequences in science, medicine, and technology. This is for projects that illuminate discovery, innovation or the societal impacts of scientific advancement.

## 48. OUTSTANDING NATURE DOCUMENTARY

Nature Documentary is for films that immerse viewers in the beauty, complexity, and fragility of the natural world. This category fits projects that spotlight wildlife behavior, ecosystems under threat, and conservation stories that connect audiences emotionally to the planet.

## 49. BUSINESS & ECONOMIC DOCUMENTARY

Films that analyze the systems, corporations, and industries that drive wealth and power belong here. This is the place for projects that uncover how money shapes society, through financial policy, corporate empires, labor struggles and consumer impact.

## 50. OUTSTANDING CRIME & JUSTICE DOCUMENTARY

This category is for films that explore both individual criminal cases and systemic issues in policing, law, and justice. In practice, this category covers projects that retell crimes with investigative depth, highlight victims and perpetrators, and examine how institutions succeed or fail in delivering justice.

## 51. OUTSTANDING SHORT DOCUMENTARY

This category is reserved for short documentaries and non-fiction programming with a running time of 40 minutes or less, including all credits. Both broadcast and digital documentaries are eligible to submit to this category. This category is **NOT** intended for reports from newscasts or news magazines, or excerpts from, or condensed versions of, documentaries longer than 40 minutes.

### SUBMISSION REQUIREMENTS:

- Submissions may include single, stand-alone short documentaries, or a single subject short documentary delivered in multiple parts or episodes, provided the total running time of the finished product does not exceed 40 minutes.
- This category requires submission of the full documentary. No edits other than the removal of commercials are permitted.
- Documentaries with a running time longer than 40 minutes must submit to one of the other documentary categories (categories 41-50 & 52).
- Entries must be devoted entirely to a single story, subject or theme.
- Entry time limit: 40 minutes (**INCLUDING ALL CREDITS**)

## 52. BEST DOCUMENTARY

This category recognizes the best documentary distributed either via broadcast or digitally during 2025. Both feature length and short documentaries are eligible to submit.

### SUBMISSION REQUIREMENTS:

- Entries must be devoted entirely to a single story, subject or theme.
- Entries may be drawn from a single broadcast or a series of broadcasts.
- Documentary films should be submitted in their entirety.
- Films and eligible multi-episode series that run longer than three (3) hours may choose to submit up to seven (7) excerpts to represent the film under consideration or contact the News & Documentary Emmy® staff prior to submission for approval.
- Entries into this category may be, but are not required to be, entered in ONE additional non-craft documentary category (41-50). They may also be entered in any appropriate documentary craft categories (53-62).
- Entry time limit: 3 hours **(INCLUDING ALL CREDITS)**



## NOTES ON STATUE-ELIGIBLE ROLES IN CRAFT CATEGORIES

It is a general principle of all Emmy competitions that a single achievement is limited to a single bid for an Emmy. NATAS refers to this as the “Double-Dipping” rule. The Television Academy, which administers the Primetime Emmys, refers to it as the “One Achievement, One Entry” rule.

In short, an individual may only be recognized with an Emmy® Award for each specific role in a production a single time. **Craft categories are intended to honor those who perform the specific roles related to these crafts. STATUE-ELIGIBLE CREDITS ARE RESTRICTED TO THOSE LISTED IN EACH OF THESE CATEGORIES.** Petitions for the inclusion of additional credits must include a detailed description of what the individual did in furtherance of the craft itself.

It is critical that all submitters read and understand the rules surrounding “Double-Dipping” and the exception laid out for craft categories.

### DOCUMENTARY CRAFT EXCEPTION

Documentarians frequently fill multiple roles on a film, so there is an exception for their crafts as well. An individual with a hyphenated credit in the Documentary category may also submit the film to the relevant craft categories. Should it win in multiple categories, the craft titles will be removed from the Documentary category submission.

#### EXAMPLE:

Ash Jones worked as the Producer / Director / Cinematographer on a film that won in the category Outstanding Nature Documentary. It was also entered into the directing and cinematographer craft categories and won in both.

The directing and cinematography credits will be removed from the listing for Outstanding Nature Documentary, but Ash will still retain their producer credit. Their directing and cinematography work for the film is being recognized in those respective craft categories and cannot also appear on the statuette for the documentary itself.

Should this film also be recognized as the Best Documentary, Ash will be credited as a producer, but not as the director or cinematographer.

# DOCUMENTARY CRAFTS

## SUBMISSION REQUIREMENTS FOR DOCUMENTARY CRAFT CATEGORIES 53-62

- Team entries are allowed, provided the team of craft persons are co-creators of a single product (for example a team of researchers who collect information that forms the basis of a documentary). However, one cannot simultaneously enter as an individual for the same work done as part of a team. Every member of a team submission must be named on the entry. NATAS only awards Emmy statuettes to individuals, not to an unnamed team.
- If an individual works in different disciplines (i.e. as a writer and as a researcher), they may enter in those separate craft achievement categories. They will be credited appropriately in each category and may not submit a petition for a hyphenated credit.
- Unless noted otherwise, **the maximum running time for Craft Achievement submissions is 25 minutes.** Entries may include as many as-aired segments or excerpts as necessary to demonstrate excellence within that time. No internal editing of segments or excerpts is allowed.
- Entrants in the writing category must submit one copy of the script for the program or story submitted, in addition to the essay and submission video.
- Remove all commercials from submission video.

## 53. OUTSTANDING WRITING: DOCUMENTARY

This category is open to individuals and teams having the creative input in writing, re-writing and amending the script or narration of a documentary. Entries must include one copy of the entire script of the program submitted.

### STATUE-ELIGIBLE:

Writer

## 54. OUTSTANDING RESEARCH: DOCUMENTARY

This category honors individuals engaged in factual and/or archival research for a documentary. Entrants are those engaged in a significant amount of careful investigation and study to discover facts and collect information about a subject, or to locate and acquire audiovisual materials that form the basis of a documentary film program.

### STATUE-ELIGIBLE:

Researcher, Research Producer, Archival Producer

## 55. OUTSTANDING DIRECTION: DOCUMENTARY

This category is open to directors of documentary films. Directors are those responsible for bringing to air all the production elements in order to present a finished product. Directors of both short and feature length documentaries are eligible to submit.

### STATUE-ELIGIBLE:

Director, Co-Director, Supervising Director, Unit Director, Associate Director

## 56. OUTSTANDING CINEMATOGRAPHY: DOCUMENTARY

This category is open to camerawork for documentaries. It is intended for those who actually record on digital media, videotape and film events, interviews, and other visuals which comprise a documentary. The cinematographer is the person actually operating and guiding the camera, whether working independently or under the direction of a producer or director. Both short and feature length documentaries should submit to this category.

### STATUE-ELIGIBLE:

Director Of Photography, Cinematographer, Camera Operator, Specialty Camera Operators (Drone, Jib, Steadicam, Underwater, Etc.)

## 57. OUTSTANDING EDITING: DOCUMENTARY

This category is open to editing for documentaries. Editors are those individuals responsible for editing digital media, videotape and film to produce a finished documentary. Both short and feature length documentaries should submit to this category. Documentary films should be submitted in their entirety.

### STATUE-ELIGIBLE:

Editor, Co-Editor / Additional Editor, Associate Editor, Online / Finishing Editor, Colorist, Title Designer

## 58. OUTSTANDING GRAPHIC DESIGN: DOCUMENTARY

This category is open to Graphic Designers for documentaries. Graphic Designers include artists and designers who create electronic graphics, graphics illustrators, electronic and film animators, and artists and designers who employ electronic devices, as well as traditional artistic tools, to develop graphic elements for documentaries.

These include, but are not limited to: opens, teases, title sequences, and other graphic elements for documentaries; motion graphics that work in tandem with live action elements to create a cohesive visual story for a documentary; visual effects utilizing 3D modeling, motion tracking, augmented reality and other techniques. The material submitted must be new material for 2025.

### STATUE-ELIGIBLE:

2D Graphic Artist, 3D Graphic Artist, Animator, Art Director, Creative Director, Graphic Artist / Designer, Motion Graphics Designer, VFX Producer, VFX Artist, VFX Compositor, VFX Editor

## 59. OUTSTANDING MUSIC COMPOSITION: DOCUMENTARY

This category is open to original compositions, including original songs, for documentary films. All music must be new and original for 2025 and must be composed specifically for the program by the submitting composer.

### CATEGORY SPECIFIC NOTE:

All submissions in this category MUST include a genuine stereo mix, NOT a dual channel mono mix.

### STATUE-ELIGIBLE:

Composer, Song Writer

## 60. OUTSTANDING SOUND: DOCUMENTARY

This category is open to individuals who make a significant contribution to the audio portion of a documentary, one that enhances viewer understanding or appreciation of the program. Eligible disciplines include sound recording, sound editing, sound design and sound mixing.

### CATEGORY SPECIFIC NOTE:

All submissions in this category **MUST** include a genuine stereo mix, **NOT** a dual channel mono mix.

### STATUE-ELIGIBLE:

Sound Recordist, Production Sound Mixer, Supervising Sound Editor, Sound Editor, Sound Designer, ADR / Re-Recording Mixer, and derivative positions on a case-by-case basis.

## 61. OUTSTANDING LIGHTING DIRECTION: DOCUMENTARY

This category is open to individuals who make a significant contribution to the lighting direction of a documentary. Lighting Directors are those responsible for the creative direction of the lighting of a studio or remote site. Statue eligible individuals are those that play a significant role in conceptualizing and /or executing the lighting direction, as opposed to executives who oversee or approve the work. The material submitted must be new material for this eligibility year.

### STATUE-ELIGIBLE:

Lighting Director, Gaffer and derivative positions on a case-by-case basis.

*If no lighting director was used on the project, the Director of Photography or Cinematographer may be listed as such if they were responsible for the film's lighting. However, they must have a lighting director, lighting designer or derivative title in this category.*

## 62. OUTSTANDING ART DIRECTION / SET DECORATION / SCENIC DESIGN: DOCUMENTARY

This category is open to Art Directors, Scenic Designers and Set Decorators for documentaries. Art Directors are those with the creative responsibility for the overall look and feel of a documentary film. Scenic Designers are responsible for the design and placement of scenery and scenic elements in the studio or field. Set Decorators are responsible for decorating the set of a documentary film. The material submitted must be new material for this eligibility year.

### STATUE-ELIGIBLE:

Production Designer, Art Director, Set Designer, Scenic Designer / Scenic Artist, Set Decorator, Graphic Designer for In-Camera Graphics

### 63. OUTSTANDING PROMOTIONAL ANNOUNCEMENT: DOCUMENTARY

This category is for entries that advertise and promote, through an individual spot and/ or overall campaign, the brand/image of an individual documentary film or series, or the brand / image of a network or platform broadcasting documentary programming.

- Entries will be judged on writing, editing, use of video, sound and graphics, lighting, and persuasiveness.
- If a promotional campaign is entered, no spots from that campaign can also be entered individually.
- Remove all commercials from submission video. Dip to black between all spots or campaign segments.
- Individual promotional spots with a total running time of over 180 seconds will be reviewed by NATAS staff for eligibility.
- National broadcasts and online / digital streaming programming intended for a national audience are eligible for submission.

#### STATUE-ELIGIBLE:

Executive Producer, Producer, Photographer, Editor, Sound Editor, Writer, Animator, Art Director, Composer, Creative Director, Graphic Artist / Designer, Motion Designer,

*Promotional or Creative Services team members will vary by organization and specialty. Petitions are considered for additional credits and may include executives who did hands-on work for a spot or campaign.*

# REGIONAL PROGRAMMING

Honorees in the regional Emmy® categories for Breaking/Spot News, Investigative Reporting and Documentary are eligible to advance to the National Breaking/Spot, Investigative and Documentary categories. These categories are reserved for content that has been awarded a regional Emmy® award by regional NATAS chapters in the most recent awards cycle.

Awards will be presented in the following categories:

**OUTSTANDING REGIONAL NEWS STORY: BREAKING/SPOT NEWS**  
**OUTSTANDING REGIONAL NEWS STORY: INVESTIGATIVE**  
**OUTSTANDING REGIONAL DOCUMENTARY**

Honorees in these regional categories receive a crystal pillar featuring a silhouette of the Golden Emmy® figure, rather than an Emmy® statue. These awards are not Emmy Awards, but rather are a form of special national recognition given to outstanding regional news reports and documentaries.

The deadline for regional submissions is: **March 20, 2026.**

There is no entry fee for regional submissions.

Any regional Breaking/Spot, Investigative or Documentary Emmy award recipient honored by a NATAS chapter after July 1, 2025 will be eligible to submit in the 2026 National-Regional Emmy Awards cycle. If your chapter event was in June of 2025 but you did not have an opportunity to submit last year you may petition to be included in 2026.

Regional categories for single and multiple stories, as well as the various regional documentary categories (including Sports, Cultural, Historical and Topical), are eligible, as are Spanish language versions of these categories with subtitles.

Entrants must provide all information requested during the online submission process at [LINK](#). Credits must match those submitted for the original regional submission. No additional credits may be added or deleted.

Regional submissions will be judged online by a combination of qualified peers from both the National and Regional judging pools.





# CREDIT HANDBOOK

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NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES



The News & Documentary Emmy® Awards recognize outstanding achievement in the fields of News and Documentary programming by conferring annual awards of merit upon the **KEY CONTRIBUTORS** of a entry's creation.

A key contributor is an individual, without whose work, an entry would not have been award-worthy. These individuals are eligible to be included on a submission's credit list, purchase items that recognize their nomination and, ultimately, eligible to receive an Emmy statuette and to be referred to as having won an Emmy. They are commonly referred to as "statue-eligible."

The purpose of this handbook is to provide submitters with definitions that the NATAS staff uses for different credits/titles/roles. Each news organization and company will have variations these basic titles and their responsibilities. If you are petitioning a credit for inclusion, please use the information in this document as a reference to assist in your explanation.

If a credit/title/role is listed in this document, the **SENIOR** and **ASSOCIATE** derivatives are also accepted. Inclusion in this credit handbook does **NOT** guarantee statue-eligibility. Submitters are responsible for checking each category listing to confirm which credits are statue-eligible.

Credits that are not statue-eligible may still be recognized with a Production or Contributor plaque/certificate. Email the NATAS Awards Department at [awards@emmyonline.tv](mailto:awards@emmyonline.tv) for more information about those items and the process for submitting names. Please note that Production and Broadcast Assistants are not statue-eligible in any category.

## TYPES OF ROLES:

News credit roles can be broken down into Editorial, Production, Creative and Technical. Here is how NATAS defines those broader categories:

### EDITORIAL

An editorial role refers to any position responsible for shaping, guiding, or overseeing the content, tone, style and accuracy of news and programming. Unlike technical or production roles that handle logistics, equipment and operations, editorial roles deal directly with story decisions, what gets covered, how it's framed and how it reaches the audience.

### PRODUCTION

Production roles are the positions in a newsroom, studio, or field environment that handle the planning, coordination and execution of broadcasts. Unlike editorial roles (which decide what the content is), production roles focus on how that content actually gets on air—from concept to final output.

## CREATIVE

Creative roles are positions responsible for the visual, auditory and aesthetic design of a broadcast or production. While editorial roles determine what the content is and production roles determine how it gets on air, creative roles focus on how it looks, feels and sounds to the audience.

## TECHNICAL

Technical roles are the positions responsible for the operation, maintenance and innovation of the equipment and systems that make broadcast news possible. Unlike editorial (content), production (execution) and creative (look & feel) roles, technical roles focus on the infrastructure and technology that deliver the program, whether it's transmitted over-the-air, streamed online, or recorded for later use.

Documentary credit roles can be broken down into Creative & Producing, Production Management, Directors & Assistant Directors, Camera, Lighting & Electrical, Sound, Audio & Music, Art & Production Design, Visual Effects (VFX) & Graphics and Post-Production & Finishing. These groupings are for explanatory purposes only.

## CREATIVE & PRODUCING

Creative roles are positions responsible for the visual, auditory and aesthetic design of a broadcast or production. While editorial roles determine what the content is and production roles determine how it gets on air, creative roles focus on how it looks, feels and sounds to the audience.

## PRODUCTION MANAGEMENT

Handles the day-to-day logistics of running the production. The Line Producer, UPM, Coordinators, and PAs manage scheduling, travel, call sheets, payroll, and permits. They keep the entire team organized and ensure compliance with labor and safety standards. Members of the Production management team are not statue-eligible. Their contributions may be recognized with a plaque or certificate.

## DIRECTORS & ASSISTANT DIRECTORS

Provide the overall creative vision and storytelling voice of the documentary.

Directors guide interviews, vérité coverage, reenactments, and post-production edits to shape the narrative. Writers often fall within this category, creating narration, titles, and scripted elements.

Assistant Directors focus on set operations and time management. ADs ensure that daily shoots run safely, efficiently, and on schedule. They communicate the Director's plan to crew and participants, while coordinating logistics between departments.

## CAMERA

Responsible for capturing all visuals of the documentary. The DoP defines the look, Camera Operators frame the shots, and ACs maintain the gear and focus. Specialty operators (drone, Steadicam, underwater) provide unique perspectives.

## LIGHTING & ELECTRICAL

Executes the lighting design under the DoP's direction. Gaffers and their teams rig and operate lights, power distribution, and LED setups for virtual production. They ensure both creative quality and electrical safety on set.

## SOUND, AUDIO & MUSIC

Captures clean dialogue, ambient sounds, and effects during production, then refines them in post. Mixers, boom operators, and utilities record in the field, while sound editors and mixers polish, design, and balance tracks for the final soundtrack. Good sound is essential for clarity and immersion.

Music provides the documentary's emotional and rhythmic score. Composers create original music, Music Supervisors license existing tracks, and Editors fit cues to picture. Music shapes pacing, mood, and audience connection to the story.

## ART & PRODUCTION DESIGN

Designs the physical environments, props, and dressing used on camera. Production Designers and Art Directors define the look of sets or reenactments, while Set Decorators, Dressers, and Props Masters handle details. This department brings visual authenticity and atmosphere to stylized documentaries.

## VISUAL EFFECTS (VFX) & GRAPHICS

Creates and integrates digital visuals, graphics, and animations. VFX teams handle compositing, cleanup, and 3D visualizations, while Motion Designers and Creative Directors produce maps, charts, and explanatory graphics. These elements enhance storytelling and provide clarity in data-heavy or historical docs.

## POST-PRODUCTION & FINISHING

Transforms raw footage into the finished documentary. Editors shape the story, Post Supervisors manage workflow, and specialists like Colorists, Online Editors, and Title Designers polish the final product. This department also ensures masters, captions, and deliverables meet distributor and festival requirements.

## IMPORTANT NOTE:

The News and Documentary communities frequently use the same title to refer to vastly different roles. For instance, a director who makes documentaries and a director who calls live newscasts have radically different skill sets. Please make sure you are referencing the correct section of the handbook when looking at a credit definition.



# NEWS CREDITS

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NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

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NATAS recognizes that the role of senior news executives has changed as the industry continues to evolve. Where once they may have not been hands on in the day-to-day editorial decision-making process, many are now based in the newsroom and are daily participants in those conversations.

Executives who work in this capacity are now statue-eligible in a **LIMITED** number of categories.

## **PRESIDENT OF NEWS | VICE-PRESIDENT OF NEWS | EDITOR-IN-CHIEF**

These are typically the highest-ranking executives at a news organization or network news division. They are responsible for the overall vision, leadership and performance of the news department. These roles oversee editorial direction, personnel decisions, strategy development, ratings performance, budgeting and brand management – ensuring that the newsroom operates in alignment with company goals and journalistic standards.

## **EXECUTIVE EDITOR\*:**

An Executive Editor is responsible for setting the journalistic tone, ensuring consistency and quality across platforms and overseeing major editorial decisions. This role focuses on strategy, standards and newsroom leadership, guiding content creation while upholding ethical and editorial integrity.

## **MANAGING EDITOR\*:**

The Managing Editor is responsible for the day-to-day management of editorial operations. While not always involved in producing individual shows, the Managing Editor plays a critical role in assigning stories, guiding coverage decisions, coordinating teams and ensuring that journalistic standards are met across the newsroom. Many network news anchors fill this role with the hybrid title of Managing Editor / Anchor.

## **BUREAU CHIEF or DEPUTY BUREAU CHIEF:**

A Bureau Chief is the senior editorial and managerial leader of a news organization's outpost outside its main headquarters. The Bureau Chief is responsible for overseeing all newsgathering, staffing and operations within that bureau. They serve as both an editorial decision-maker and an administrative manager, ensuring the bureau aligns with the network's overall editorial strategy while also managing day-to-day logistics. In breaking news situations, the Bureau Chief often becomes the central coordinator between the field team and headquarters, directing resources and editorial priorities.

## **ELECTION MANAGER:**

A specialized producer or editorial coordinator who oversees all aspects of election-related coverage planning and execution. They work well in advance of elections, coordinating logistics, editorial plans, graphics/data workflows, field deployments and partnerships. They are responsible for managing election night operations, including live results, decision desk coordination, reporter placements, graphics integration and breaking updates.

*\*This role does not refer to the technical and creative craft of video/audio editing. It is a supervisory, editorial position.*

# PRODUCERS

## EXECUTIVE PRODUCER:

An Executive Producer (EP) on a news broadcast is a senior-level editorial leader responsible for the overall content, quality and execution of a newscast. They are frequently the final authority on what goes on air for a specific news program or set of broadcasts, balancing creative vision, journalistic integrity and operational logistics.

## PRODUCER:

The editorial individual responsible for shaping, coordinating and executing content for a newscast or other news program. The producer is not typically the on-air talent but instead works behind the scenes to decide what stories to cover, how they're presented and how the program comes together. In many newsrooms, this position also researches and writes a bulk of the show.

The following is a list of specialized producer titles. Depending on the category, these titles can also be statue-eligible. They are in alphabetical order.

## ARCHIVAL PRODUCER:

A producer who specializes in locating, securing and clearing video, photo and audio assets from archives, libraries, agencies or third-party sources. *May also be referred to as a Research Producer.*

## ASSOCIATE PRODUCER:

An entry-level producer who supports the production team in researching, organizing, writing and coordinating content.

## BOOKING PRODUCER:

Booking producers specialize in securing guests, experts, commentators and contributors for live or recorded programming.

## BOOTH PRODUCER:

This individual is responsible for managing the execution of a live broadcast from the control room, ensuring that the editorial vision is carried out on air. It may or may not be the same person who serves as the show producer. *May also be referred to as a Control Room or Line Producer.*

## BROADCAST PRODUCER:

A producer who is responsible for overseeing the creation, coordination and delivery of a complete news program or segment. They are accountable for the editorial vision, story selection, pacing and coordination with both editorial and technical teams to ensure the broadcast meets deadlines and standards.



# PRODUCERS

## **BUREAU PRODUCER:**

This role combines editorial duties with operational responsibilities. In international bureaus, they often act as cultural and logistical intermediaries, navigating local customs, languages and regulations. During Breaking News, they act as the liaison between field crews and headquarters, ensuring stories are accurate, resources are deployed efficiently and updates reach control rooms and digital teams quickly.

## **CONTENT PRODUCER:**

Content producers are responsible for creating and curating editorial material across multiple platforms.

## **CONTROL ROOM PRODUCER:**

*see Booth Producer.*

## **COORDINATING PRODUCER:**

This is a senior role focused on organizing, aligning and supervising multiple producers, teams, or shows to ensure consistent execution across a network, bureau, or program unit.

## **DIGITAL PRODUCER:**

Digital producers create, curate and manage content specifically for online platforms, websites, apps and social media.

## **EDITORIAL PRODUCER:**

Responsible for researching, verifying and preparing the editorial foundation for a story or segment.

## **ELECTION PRODUCER:**

A specialized role focused on overseeing the coverage of election-related content, typically live or near-live.

## **FIELD PRODUCER:**

Responsible for managing the editorial and logistical aspects of news coverage in the field.

## **GRAPHICS PRODUCER:**

Conceives, develops and coordinates the visual elements of a broadcast, such as on-screen graphics, charts, maps, animations and explainers.

## **INVESTIGATIVE PRODUCER:**

A position specializing in developing, researching and producing in-depth stories that uncover wrongdoing, reveal hidden information, or provide accountability journalism.

## **LINE PRODUCER:**

*see Booth Producer*



# PRODUCERS

## LOGISTICS PRODUCER:

A position that focuses on the operational side of newsgathering and production, ensuring that crews, equipment and resources are in place for coverage, particularly during breaking news, field assignments, or special events.

## OPERATIONS PRODUCER:

This individual focuses on the technical and logistical execution of broadcasts, ensuring that the infrastructure, crew and workflows required for production are in place.

## PLANNING PRODUCER:

Responsible coordinating future coverage, events and long-lead assignments, including securing crews, lining up guests, coordinating logistics and ensuring editorial readiness for upcoming stories or major events.

## RESEARCH PRODUCER:

*see Archival Producer*

## SEGMENT PRODUCER:

Develops and executes individual segments within a broadcast, such as interviews, explainers, feature stories, or special blocks.

## SENIOR PRODUCER:

Primarily responsible for the day-to-day planning and production of the show. This position may also supervise other producers.

## SERIES PRODUCER:

Responsible for overseeing the editorial and production process of a multi-part news series, special project, or recurring content franchise.

## SHOW PRODUCER:

Responsible for planning, writing and executing a specific newscast from start to finish.

## SOCIAL MEDIA PRODUCER:

creates, curates and publishes editorial content on social platforms, ensuring that news and programming are effectively adapted for digital audiences.

## SPECIAL PROJECTS PRODUCER:

Creates unique, high-impact content outside the regular daily news cycle.

## SUPERVISING PRODUCER:

Oversees a team of producers or a specific editorial area, ensuring content quality, workflow efficiency and alignment with the overall vision of the newsroom.

# PRODUCERS

## TECHNICAL PRODUCER:

They ensure that the equipment, systems and workflows required for a show are functioning correctly and that the technical execution matches the editorial vision.

## WEATHER PRODUCER:

A newsroom professional who works behind the scenes to support the meteorologist or weathercaster in developing, producing and presenting weather content for broadcast and digital platforms. They focus on content preparation, graphics creation and editorial coordination that make weather segments clear, visually engaging and seamlessly integrated into the newscast.

## PRODUCTION ASSISTANT (PA) or BROADCAST ASSISTANT (BA)\*

A Production or Broadcast Assistant is an entry-level role. PAs provide general support to producers, directors, and technical staff to ensure a newscast or program runs smoothly. While tasks vary depending on the newsroom or show, the PA role is designed to be a training ground for future producers—offering exposure to editorial, production, and technical workflows.

*\*Production Assistants or Broadcast Assistants are not statue-eligible in any category. If they contributed to an entry doing higher level work, they should be credited as credited with that higher title. IE: Associate Producer, Associate Director, Editor, etc...*

# ON-CAMERA EDITORIAL CONTRIBUTORS

## **ANCHOR:**

An anchor is the central on-air figure presenting news from the studio. They deliver stories with clarity and authority, guide viewers through programs and maintain composure during breaking news. This may frequently be a hybrid position with Managing Editor.

## **COMMENTATOR / ANALYST:**

A commentator or analyst provides expert interpretation of news events. Unlike reporters, they offer informed opinions and context.

## **CONTRIBUTOR:**

A contributor is an external guest who provides expertise, commentary, or specialized reporting. They are not full-time staff but play a recurring role in coverage.

## **CORRESPONDENT:**

A correspondent is a senior reporter assigned to a specific region or beat, often covering national or international affairs. They provide expert context and analysis while reporting from the field. They are recognized for subject-matter expertise.

## **HOST / PRESENTER:**

A host/presenter facilitates news programs, interviews, or special events. They may not always be traditional journalists but must engage viewers and manage program flow. They often moderate discussions and interact with guests.

## **INVESTIGATIVE REPORTER:**

An investigative reporter digs deeply into complex issues, uncovering wrongdoing, systemic problems, or hidden truths. They work on long-term projects requiring extensive research, data analysis and interviews.

## **METEOROLOGIST:**

A meteorologist is a scientifically-trained weather specialist who interprets atmospheric data, produces forecasts and communicates weather information. Meteorologists typically hold a degree in atmospheric sciences or a related field and have the technical expertise to analyze complex weather models, satellite imagery and radar data.

## **REPORTER:**

A journalist responsible for researching, investigating and gathering information to create accurate, timely and compelling news stories. In broadcast news, reporters typically appear on-air, presenting stories live from the field, in the newsroom, or through recorded packages.

## **WEATHERCASTER:**

A weathercaster presents daily forecasts and severe weather updates. Unlike meteorologists, they may focus more on presentation than scientific analysis. They often work with graphics systems to communicate forecasts clearly.

# OFF-CAMERA EDITORIAL CONTRIBUTORS

## CHIEF PHOTOGRAPHER / DIRECTOR OF PHOTOGRAPHY (DOP):

The Chief Photographer or Director of Photography (DoP) leads the visual newsgathering team. They set standards for visual storytelling, manage equipment and mentor photographers. They ensure consistent quality across all visual reporting and often lead coverage of major stories.

## NEWS PHOTOGRAPHER / PHOTOJOURNALIST:

A News Photographer or Photojournalist captures video to visually tell news stories. They travel with reporters and ensure visuals match editorial goals. Their duties also include: covering breaking news, often under intense deadline pressure, setting up live shots and transmitting footage from the field. Some photojournalists also edit their own stories.

## DRONE OPERATOR / DRONE PILOT / DRONE PHOTOGRAPHER:

A Drone Operator captures aerial footage for broadcast. They must be licensed (FAA Part 107 in the U.S.) and follow strict safety protocols. They provide unique visuals to enhance storytelling.

## EDITOR:

A video editor is responsible for assembling, editing and finishing video content. They take raw footage from field crews, correspondents and feeds, then shape it into polished packages, highlights, teasers and segments that meet the editorial vision and technical standards of the newsroom. Video editors work closely with producers, reporters and photographers to craft compelling visual stories under tight deadlines.

## FIELD AUDIO TECHNICIAN:

A Field Audio Technician ensures clean, high-quality sound in field coverage. They handle microphones, IFBs and portable mixers. They capture interviews and ambient sound and troubleshoot noise issues.

## FIELD PRODUCER-PHOTOGRAPHER:

A Field Producer-Photographer is a hybrid role combining editorial and technical responsibilities. They manage story logistics while also shooting video in the field. They bridge the gap between reporting and production.

## WRITER:

While not producers, writers work closely with them. Writers transform raw information from as wire reports, field notes, press releases and other scripts into clear, concise and broadcast-ready language that matches the station's editorial style and time constraints.

*Cinematographer is a credit generally used in films and documentaries. See the Documentary Credit Glossary for more information.*

# CONTROL ROOM & STUDIO CONTRIBUTORS

## **DIRECTOR:**

Directors leads the control room team during live broadcasts. They call camera shots, manage timing and coordinate technical staff to execute the producer's editorial vision. They must make rapid decisions and maintain control during breaking news.

## **ASSOCIATE DIRECTOR:**

An Associate Director (AD) in a broadcast newsroom or control room is a technical-production coordinator who assists the Director in executing live or taped newscasts. While the director focuses on calling camera shots, switching sources and managing the overall look and flow of the broadcast, the Associate Director ensures that timing, cues, graphics and elements are accurate and ready.

## **TECHNICAL DIRECTOR (TD):**

The Technical Director operates the switcher in the control room, executing the Director's instructions. They cut between cameras, roll video and insert graphics. In some organizations, they may also be responsible for independently shading and directing cameras, routing live shots and overall quality control.

## **AUDIO ENGINEER OR AUDIO OPERATOR (A1):**

The Audio Engineer mixes sound for live broadcasts. They manage studio microphones, playback, remote feeds and audio effects. They must ensure clean, balanced audio under pressure.

## **GRAPHICS OPERATOR:**

The Graphics Operator manages on-air graphics, full-screen and lower third, during broadcasts. They ensure the correct graphics are available and accurate when required, including those that feed into set-piece monitors.

## **FLOOR or STAGE MANAGER:**

This position is the director's representative in the studio. In many locations, they are also directors on other programs. They cue talent, manage timing and coordinate studio staff. They ensure communication between the control room and on-air talent.

## **STUDIO CAMERA OPERATOR:**

A Studio Camera Operator runs cameras in the studio, following the director's instructions. They work with the director to create new camera shots and execute existing ones as required by the producer's vision. This position includes robotic, jib and steady-cam operators when they are based in the studio.

## **TELEPROMPTER OPERATOR:**

The Teleprompter Operator runs the script feed for anchors and hosts. They ensure smooth scrolling that matches the talent's pace.

*These individuals may be statue-eligible in certain programming and craft categories, but for the majority of categories, their work is recognized with a Production or Contributor plaque.*

# TECHNICAL TEAM CONTRIBUTORS

## BROADCAST ENGINEER:

A Broadcast Engineer is a technical professional responsible for installing, maintaining and troubleshooting the systems and equipment that allow a television or radio station to produce and transmit content. Their focus is on the infrastructure that keeps broadcasts on-air, including studio equipment, control room systems, transmission chains and increasingly, IP- and cloud-based workflows.

Broadcast Engineers are the backbone of technical operations in a news organization. They ensure that cameras, audio consoles, switchers, encoders, servers, routers, transmitters, satellite uplinks and digital streaming systems all work seamlessly together. They work closely with maintenance engineers, system architects, IT specialists and operations staff to support both daily production and long-term technology upgrades.

## IT BROADCAST SPECIALIST:

An IT Broadcast Specialist bridges the worlds of traditional broadcast engineering and information technology. As broadcast operations increasingly rely on IP-based, cloud and software-driven systems, this role ensures that newsroom, production and transmission technologies are fully integrated with IT infrastructure.

The IT Broadcast Specialist focuses on maintaining servers, networks, storage and cloud platforms that support newsroom computer systems (NRCS), media asset management (MAM), editing systems, playout servers, streaming platforms and automation tools. They ensure that video/audio workflows function across both broadcast and digital environments, while also enforcing cybersecurity, reliability and interoperability standards.

## MAINTENANCE ENGINEER:

A Maintenance Engineer is a technical specialist responsible for ensuring that all broadcast, production and transmission equipment operates reliably. Unlike systems architects, who design the overall workflow, or operators, who run equipment day-to-day, the maintenance engineer focuses on repair, upkeep, troubleshooting and preventative maintenance of hardware and software used in television and radio production.

This role covers a wide range of equipment: studio cameras, switchers, audio consoles, servers, transmitters, routing systems, newsroom computer systems, satellite equipment and increasingly, IP-based and cloud-integrated systems. Maintenance engineers ensure that broadcasts remain on air without technical interruption, responding rapidly when failures occur.

They work closely with operations staff, IT and system architects to perform upgrades, apply patches and manage equipment life cycles. In smaller stations, they may handle both daily operations and repair work, while in larger networks, they are a dedicated engineering support layer focused on technical reliability.

*In addition to the Outstanding Technical Team category, these individuals may be statue-eligible in certain programming and craft categories. In the majority of categories, their work is recognized with a Production or Contributor plaque.*

# TECHNICAL TEAM CONTRIBUTORS

## MEDIA MANAGER

A Media Manager is responsible for overseeing the ingest, organization, storage and retrieval of media assets such as video, audio, graphics and related metadata. They ensure that content flows smoothly through the production and post-production pipeline, from acquisition to editing to archiving.

Media Managers focus on asset life-cycle management: making sure the right content is available, properly formatted, backed up and archived for both immediate production and long-term reuse. They play a critical role in handling incoming feeds, file transfers and server management so producers and editors can access material in real time. They also support multi-platform distribution, ensuring files are delivered in correct formats for broadcast, OTT and social media.

## SATELLITE / UPLINK OPERATOR:

A Satellite / Uplink Operator is responsible for the operation, monitoring and maintenance of satellite transmission systems that deliver live or recorded broadcast content from the field or studio to the network, affiliates and distribution partners. They ensure that video and audio signals are transmitted with proper quality, reliability and compliance.

In news operations, uplink operators play a critical role in field coverage, live shots and major event broadcasting. They manage satellite trucks, fixed uplink facilities and portable fly packs, handling both the technical setup and coordination with the newsroom or master control to establish transmission paths.

## SYSTEM ARCHITECT:

In a broadcast and media environment, a System Architect is a senior technical leader responsible for designing and maintaining the end-to-end architecture of newsroom, production and distribution systems. They ensure that editorial, production and technical workflows are supported by reliable, scalable and interoperable technology.

This role covers the integration of newsroom computer systems (NRCS), media asset management (MAM), video servers, editing platforms, automation, transmission systems and increasingly, cloud-based and IP-driven workflows. The System Architect ensures these diverse technologies work together to support real-time broadcast operations, from news gathering and editing through live production, playout and digital distribution.

They collaborate with engineering, IT, operations and editorial leadership to translate newsroom needs into technical solutions that improve efficiency and maintain broadcast standards.

*In addition to the Outstanding Technical Team category, these individuals may be statue-eligible in certain programming and craft categories. In the majority of categories, their work is recognized with a Production or Contributor plaque.*

# TECHNICAL TEAM CONTRIBUTORS

## TECHNICAL MANAGER:

In broadcast news this is typically a production and engineering hybrid leader responsible for overseeing the technical operations of a live or taped newscast, program, or production. While the Director is focused on calling camera shots and managing creative vision, the Technical Manager ensures that all technical resources, equipment and staff are functioning properly to support the show.

The Technical Manager typically supervises the control room's technical crew (audio, video, robotics, graphics, replay, master control interfaces), coordinates with engineering and works closely with producers and directors to guarantee smooth execution. They also troubleshoot problems in real time, making fast decisions to avoid on-air failures. On some teams, the control room parts of this role is filled by the Technical Director.

## TECHNICAL SUPERVISOR:

A Technical Supervisor is responsible for overseeing the technical quality and readiness of broadcast operations, ensuring that all equipment, facilities and crews are properly prepared for live or recorded productions. Unlike a Technical Manager, who often has broader leadership over staffing and operational workflows, the Technical Supervisor is more hands-on with daily technical oversight, guaranteeing that broadcasts meet both engineering standards and creative requirements.

The Technical Supervisor coordinates with directors, producers, engineers and operators to verify that cameras, audio, graphics, servers and transmission paths are functioning correctly before and during a broadcast. They also act as the first line of response when technical issues arise on air, supervising the operators and making quick fixes or escalations as needed.

## TRANSMISSION ENGINEER:

A Transmission Engineer is responsible for ensuring that programming is delivered reliably and with the highest technical quality to its audience. They oversee the end stages of the broadcast chain, from master control and playout through distribution via satellite, fiber, RF and IP-based systems.

Unlike Maintenance Engineers, who repair equipment, or Broadcast Engineers, who work across studios and production systems, Transmission Engineers focus specifically on the signal path out of the facility and its compliance with technical and regulatory standards.

Transmission Engineers monitor feeds, operate transmission equipment, configure encoders and multiplexers and troubleshoot any interruptions in distribution. With the rise of digital and streaming platforms, they also manage OTT and IP delivery systems alongside traditional RF and satellite.

*In addition to the Outstanding Technical Team category, these individuals may be statue-eligible in certain programming and craft categories. In the majority of categories, their work is recognized with a Production or Contributor plaque.*



# PROMOTIONAL TEAM CONTRIBUTORS

## ANIMATOR

An Animator in broadcast news is responsible for creating motion graphics, visual effects and animated elements that bring stories, branding and data to life on screen. Unlike a static graphic designer, the animator specializes in dynamic, moving visuals. From animated lower thirds and transitions to complex data visualizations like election boards, weather graphics, AR/VR explainers.

Animators work closely with Art Directors, Creative Directors, producers and graphics teams to ensure that their work enhances storytelling, aligns with editorial tone and fits within the technical constraints of broadcast systems.

## ART DIRECTOR

An Art Director is responsible for the overall visual style and creative direction of on-air graphics, set design and branding elements. While producers and editors focus on editorial content, the Art Director ensures that the look and feel of the broadcast reflects the organization's brand, engages audiences and enhances storytelling.

The Art Director oversees teams of graphic designers, animators and visual specialists, setting style guides and leading the execution of motion graphics, lower thirds, election packages, weather graphics, augmented reality elements and digital visuals.

## COMPOSER

A Composer creates original music and sound design tailored to the identity, tone and needs of programming. In a newsroom environment, composers are often brought in to develop theme packages, show opens, bumpers, stingers, promos, election-night music, or special event coverage soundtracks.

While a Music Director oversees licensing, music selection and rights management, the Composer is directly responsible for producing new music that aligns with the network's brand and editorial goals. Their work helps establish the emotional impact and recognizability of a program—whether it's the authority of an evening newscast, the urgency of breaking news, or the energy of sports coverage.

Composers may work in-house for a network or as freelancers/contractors, often collaborating with Music Directors, Creative Directors, producers and promo teams.

## CREATIVE DIRECTOR

The Creative Director oversees teams of art directors, graphic designers, animators, music directors and composers, ensuring that all creative output aligns with the editorial mission and corporate brand strategy. They play a central role in show launches, network rebrands, election coverage packages and high-profile event designs. They balance strategic leadership with hands-on creative oversight, often approving design concepts, graphics packages and original music before they go on air.

*These individuals may be statue-eligible in the promotional announcement craft category. In the majority of categories, their work is recognized with a Production or Contributor plaque.*

# PROMOTIONAL TEAM CONTRIBUTORS

## EXECUTIVES

Executive titles such as President and Vice-President may be statue-eligible provided their role was more than supervisory and that they made a substantial creative contribution to the content of the promotional announcement or campaign. Each petition will be considered on a case-by-case basis.

## GRAPHIC ARTIST / DESIGNER

A Graphic Artist / Designer is responsible for creating the visual elements that support storytelling, branding and audience engagement. Unlike an Animator, who specializes in motion and dynamic elements, the Graphic Designer focuses primarily on static or template-based visuals, such as lower thirds, charts, maps, still graphics, story illustrations and branding assets.

## MOTION DESIGNER / ANIMATOR

A Motion Designer creates dynamic, animated visual elements that enhance storytelling, branding and viewer engagement across broadcast, digital and social platforms. While a Graphic Designer focuses on static visuals and an Animator may work on character or visual effects-driven sequences, the Motion Designer specializes in typography, transitions, infographics, explainer videos and visual packages built through motion graphics. They collaborate with Art Directors, Creative Directors, Producers and Technical Operators to ensure visuals are not only compelling but also optimized for real-time playout systems like Vizrt, Chyron, Ross, or AR/VR environments.

## MUSIC DIRECTOR

A Music Director in broadcast media is responsible for overseeing all aspects of music selection, licensing and integration into programming. While the role is more common and clearly defined in radio, entertainment and sports broadcasting, many television newsrooms and networks also employ Music Directors (or rely on their services) to ensure that theme music, bumpers, stingers, promos and special coverage packages reinforce the network's identity and editorial tone.

## PRODUCTION DESIGNER

A Production Designer is responsible for the overall visual environment of a broadcast production – including set design, scenic elements, props and the integration of graphics, lighting and branding into physical spaces.

*These individuals may be statue-eligible in the promotional announcement craft category. In the majority of categories, their work is recognized with a Production or Contributor plaque.*

## OTHER CONTRIBUTORS

### PRODUCTION MANAGER:

Oversees the technical and logistical execution of live or recorded newscasts. They manage studio and control room resources, coordinate with directors, producers, and technical crews, and ensure broadcasts run smoothly within budget and schedule. They often supervise Production Coordinators, Assistant Production Managers, and Production Assistants. Their role bridges editorial decisions (from producers/editors) with the operational side (studio, field, and technical teams).

### OPERATIONS MANAGER:

Oversees the overall day-to-day running of the station or network's technical and support operations. Unlike a Production Manager (who focuses on executing newscasts and production logistics), the Operations Manager looks at the bigger operational picture – facilities, equipment, technical staff scheduling, and compliance. They often manage control room and master control operations, transmission, engineering coordination, and sometimes studio scheduling.

*These positions may be statue-eligible in the Outstanding Technical Team category. However, in the majority of categories, their work is recognized with a Production or Contributor plaque.*



# DOCUMENTARY CREDITS

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NATIONAL  
ACADEMY  
OF TELEVISION  
ARTS & SCIENCES

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## PRODUCED BY / PRODUCER

The primary producer(s) responsible for initiating, supervising, and completing the documentary. Oversees all phases from development to distribution. This is the primary producing credit.

## EXECUTIVE PRODUCER (EP)

Senior-level credit for someone who secures financing, rights, or provides overarching guidance. Often less involved in daily production but key in making the project possible.

## CO-EXECUTIVE PRODUCER

Secondary EP credit for someone who makes essential but more limited financial or strategic contributions.

## CO-PRODUCER

Shares producing duties with the main Producer, typically on specific aspects like production logistics or post.

## CONSULTING PRODUCER

Provides creative, editorial, or subject-matter expertise without handling day-to-day operations.

## COORDINATING PRODUCER

Manages communication and workflow across teams or episodes, ensuring creative and logistical consistency.

## SUPERVISING PRODUCER

Oversees multiple producers or segments; ensures quality control across the project.

## LINE PRODUCER

Handles budgeting, scheduling, and overall production logistics. Keeps the project on time and within budget.

## ASSOCIATE PRODUCER (AP)

Supports producers by handling research, coordination, or small producing tasks without full decision-making authority.

## FIELD PRODUCER / SEGMENT PRODUCER

Responsible for specific locations, shoots, or storylines. Plans interviews and supervises crews on location.

## STORY PRODUCER

Focuses on narrative and editorial structure, often during post. Helps shape story arcs, pacing, and clarity.

# CREATIVE & PRODUCING

## ARCHIVAL PRODUCER

Specializes in sourcing, licensing, and managing archival materials. Works closely with Editors and Producers.

## RESEARCH PRODUCER

Producer-level credit for someone leading research and shaping editorial direction with findings.

## RESEARCHER

Supports the team by fact-checking, sourcing information, and providing background material.

## POST-PRODUCTION PRODUCER / SUPERVISOR

Oversees post workflow, schedules, budgets, and ensures final delivery.

# PRODUCTION MANAGEMENT

## UNIT PRODUCTION MANAGER (UPM)

Day-to-day manager of logistics and compliance. Tracks costs, supervises office staff.

## PRODUCTION COORDINATOR

Office-based role managing paperwork, schedules, and communication. Prepares call sheets, books travel/lodging, liaises with departments.

## ASSISTANT PRODUCTION COORDINATOR (APC)

Supports the Production Coordinator with paperwork, timecards, and distribution. Entry-level office management.

## PRODUCTION SECRETARY

Clerical support handling phones, filing, distribution.

## PRODUCTION ASSISTANT (PA)

Entry-level support staff. Runs errands, assists on set or in office, locks up sets, and provides general crew support. Reports to Coordinator, UPM, or AD depending on assignment.

*These positions are rarely, if ever, statue-eligible, but their work can be recognized with a Production or Contributor plaque.*



# DIRECTORS & ASSISTANT DIRECTORS

## DIRECTOR

Has primary creative control over the film. Directs interviews, verité coverage, and post-production editing.

## CREATIVE DIRECTOR

Leads overall visual style and branding; supervises design, graphics, and visual identity.

## WRITER

Creates scripted elements (narration, structure, on-screen text) in collaboration with the Director and Editor.

## CO-DIRECTOR

Shares equal directing duties with another director.

## SUPERVISING DIRECTOR

Oversees multiple directors or episodes in a series to ensure stylistic and narrative consistency.

## EPISODE / UNIT DIRECTOR

Directs one episode of a series or a specific unit within a project.

## SEGMENT DIRECTOR

Directs a portion of the documentary such as one storyline or a specialty shoot.

## SECOND UNIT DIRECTOR

Directs supplemental or specialty footage like drone, b-roll, or reenactments.

## 1ST ASSISTANT DIRECTOR (1ST AD)

Runs the set, manages schedule, and ensures safety and efficiency.

## 2ND ASSISTANT DIRECTOR (2ND AD)

Prepares call sheets, manages logistics, and coordinates cast/crew movements.

## 2ND 2ND ASSISTANT DIRECTOR (OR 3RD AD, IN SOME SYSTEMS)

Junior AD role managing PAs, background action, or paperwork overflow.

## PRODUCTION ASSISTANTS (SET PAS)

Entry-level role assisting with lock-ups, errands, and general support.

*Note on Documentary Directing Credits: unlike scripted features, documentary directing often overlaps with producing. It is common for credits to read "Directed and Produced by" the same individual(s). The DGA protects the "Directed by" credit, while the PGA protects the "Produced by" credit, both must reflect substantial responsibility.*

# CAMERA

## **DIRECTOR OF PHOTOGRAPHY (DoP / CINEMATOGRAPHER)**

Head of the camera team; defines visual style and oversees lighting and framing.

## **CAMERA OPERATOR / CINEMATOGRAPHER**

Operates cameras to capture action, interviews, and b-roll.

## **1ST ASSISTANT CAMERA (FOCUS PULLER)**

Maintains focus and camera equipment; assists with setup/teardown.

## **2ND ASSISTANT CAMERA (CLAPPER/LOADER)**

Handles slate, media management, batteries, and camera logs.

## **3RD ASSISTANT CAMERA / CAMERA TRAINEE**

Entry-level role supporting ACs with cables, monitoring, and equipment.

## **DIGITAL IMAGING TECHNICIAN (DIT)**

Manages digital workflow, backups, and image adjustments (LUTs, exposure).

## **VIDEO ASSIST OPERATOR**

Provides on-set playback and monitors for review.

## **SPECIALTY OPERATORS (DRONE, STEADICAM, UNDERWATER, ETC.)**

Operate specialty rigs for unique shots.

# LIGHTING / ELECTRICAL, GRIPS & UTILITIES

## **GAFFER (CHIEF LIGHTING TECHNICIAN)**

Leads lighting team, executes DoP's vision, ensures safety.

## **BEST BOY ELECTRIC**

Second-in-command; manages crew, rentals, scheduling, and paperwork.

## **ELECTRICIANS (LAMP OPS / GENNY OPS)**

Rig, operate, and maintain lighting equipment and generators.

## **LED TECHNICIAN (VIRTUAL PRODUCTION)**

Builds and manages LED walls for virtual production backgrounds.

## **LIGHTING DIRECTOR**

Focuses on the creative design of lighting, often in studio or TV-style docs. Works with Gaffer to realize the look.

## **KEY GRIP**

Leads grip team; handles rigging, dollies, cranes, and light-shaping equipment.

## **BEST BOY GRIP**

Second-in-command; manages crew, equipment rentals, and logistics.

## **GRIPS (GENERAL, DOLLY, RIGGING)**

Execute rigging, rig camera supports, shape light with flags and diffusers.

## **UTILITY SOUND TECHNICIAN (SOUND UTILITY / 2ND SOUND)**

Entry-level support for the Sound Department.

## **CAMERA UTILITY**

Support role for the Camera Department.

## **GRIP UTILITY (GRIP SWING)**

Entry-level grip who floats between rigging and on-set grip tasks.

## **ELECTRIC UTILITY (SET LIGHTING UTILITY / "ELECTRICS UTILITY")**

Support for the Electrical Department.

## **GENERAL NOTES ON UTILITY ROLES:**

They are entry-level departmental crew, bridging the gap between Production Assistants and fully specialized technicians. In union shows (IATSE, IBEW), these are recognized positions.

*Note: Many vérité or low-budget documentaries don't employ a lighting director or full electrical crew. Often the DoP and Gaffer (or even just the DoP) handle lighting. On larger productions or docu-series the full hierarchy is in place.*

## PRODUCTION SOUND MIXER

Head of sound on location; captures clean audio.

## BOOM OPERATOR

Operates boom mic, assists with lav mics and placement.

## SUPERVISING SOUND EDITOR

Leads post-production sound team.

## SOUND EDITOR

Cleans and organizes audio tracks.

## SOUND DESIGNER

Creates or enhances soundscapes for atmosphere.

## FOLEY ARTIST

Performs custom sound effects in sync with picture (less common in docs).

## ADR / RE-RECORDING MIXER

Balances and mixes dialogue, music, and effects into final soundtrack.

## COMPOSER / ORIGINAL MUSIC BY

Writes and records original score.

## MUSIC SUPERVISOR

Sources and licenses existing music.

## MUSIC EDITOR

Places and edits music cues in sync with picture.

## ORCHESTRATOR / ARRANGER

Adapts compositions for musicians or ensembles.

## MUSIC PRODUCER (SOUNDTRACK PRODUCER)

Oversees recording, mixing, and mastering of score or soundtrack.

## MUSICIANS / PERFORMERS

Perform the score or original songs.

## SONGWRITER

Writes original songs featured in the documentary.

*ADR is the process of re-recording dialogue in a controlled studio environment to replace or supplement production sound that was unusable, unclear, or needs adjustment. The actor, narrator, or subject records new lines while watching the original footage to sync their voice to the picture.*

# DOCUMENTARY CREDITS

## ART & PRODUCTION DESIGN

### PRODUCTION DESIGNER

Leads the department; defines overall visual environment and design.

### ART DIRECTOR

Executes Production Designer's vision; supervises art crew.

### SET DESIGNER

Creates technical drawings/blueprints for set builds.

### SCENIC DESIGNER / SCENIC ARTIST

Designs/paints backdrops, textures, murals, or surface finishes.

### SET DECORATOR

Chooses and oversees décor, furniture, and set dressing.

### SET DRESSER

Physically places and maintains décor and objects on set.

### PROPS MASTER

Handles all props used by participants or appearing prominently in frame.

### GRAPHIC DESIGNER (IN-CAMERA GRAPHICS)

Creates documents, signage, maps, or visuals that appear within the filmed space.

*These positions may be statue-eligible in the some craft categories. In the majority of categories, however, their work is recognized with a Production or Contributor plaque.*

# VISUAL EFFECTS (VFX) & GRAPHICS

## CREATIVE DIRECTOR

Leads overall visual identity, supervising VFX and design.

## VFX SUPERVISOR

Oversees technical and creative aspects of all VFX shots.

## VFX PRODUCER / COORDINATOR

Manages budgets, schedules, and delivery of VFX work.

## VFX ARTIST / COMPOSITOR

Executes digital effects, cleanup, compositing, green screen work.

## 3D ARTIST / ANIMATOR

Creates 3D models, animations, and simulations.

## MOTION GRAPHICS DESIGNER

Designs 2D graphics, lower thirds, maps, and explanatory visuals.

## VFX EDITOR

Prepares plates, integrates VFX into the edit, tracks versions.

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# POST-PRODUCTION & FINISHING

## **EDITOR / EDITED BY**

Shapes raw footage into the final story.

## **CO-EDITOR / ADDITIONAL EDITOR**

Supports main Editor on segments or sequences.

## **ASSOCIATE EDITOR**

Mid-level editing role handling sections of the film.

## **ASSISTANT EDITOR**

Manages media, syncs, logs, and prep for Editor.

## **POST-PRODUCTION SUPERVISOR**

Manages post schedule, budget, and vendor coordination.

## **POST-PRODUCTION COORDINATOR**

Tracks deliverables and deadlines.

## **ONLINE / FINISHING EDITOR**

Conforms edit, integrates VFX/graphics, preps master.

## **COLORIST**

Grades footage for consistency and creative look.

## **TITLE DESIGNER**

Creates opening titles, credits, and typography design.

## **DELIVERABLES / MASTERING PRODUCER**

Prepares final masters (DCP, broadcast files, captions).

## **SUBTITLING & CAPTIONING SUPERVISOR**

Oversees closed captions, SDH, and translation subtitles.

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